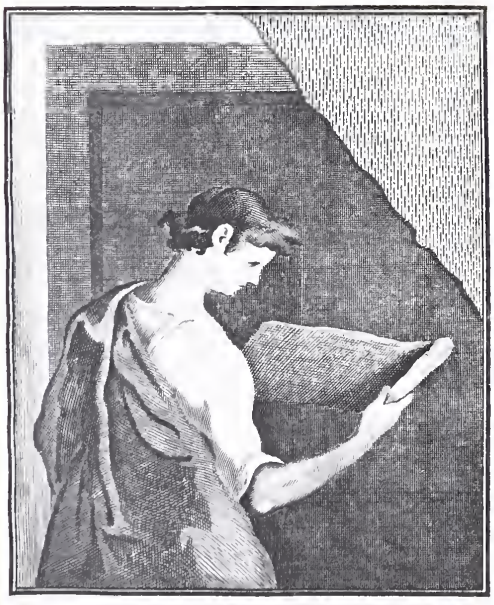
£1-50



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ON THE TEMPLE STEPS.

E. J. Poynter, R.A.

(By Permission of Sir Julian Goldsmid, Bart.)

ROYAL ACADEMY PICTURES.

PART I.

ILLUSTRATING

The Hundred and Twenty-Second Exhibition of the Royal Academy.

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART,"

1890.

CASSELL & COMPANY, LIMITED:

LONDON, PARIS & MELBOURNE.

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THE J. PAUL GETTY CENTER
LIBRARY

ROYAL ACADEMY PICTURES,

1890.

THE MIRROR.

W. HAMO THORNYCROFT, R.A.

LOUIS XI.

"Souvent il lui arrivait d'aller seul dans les rues, d'entrer chez un simple citoyen, chez un artisan, et de s'asseoir à sa table si c'était l'heure du repas."—"Regne de Louis XI.," par M. Alexis Dumesnil.

SEYMOUR LUCAS, A.R.A.

FRIENDS OR FOES?

E. A. Waterlow, A.R.A.

MRS. FREDERICK GOODALL.

F. Goodall, R.A.

THE ANXIOUS LOOK-OUT.

T. Faed, R.A.

(*The Copyright is the Property of Messrs. Agnew and Sons.*)

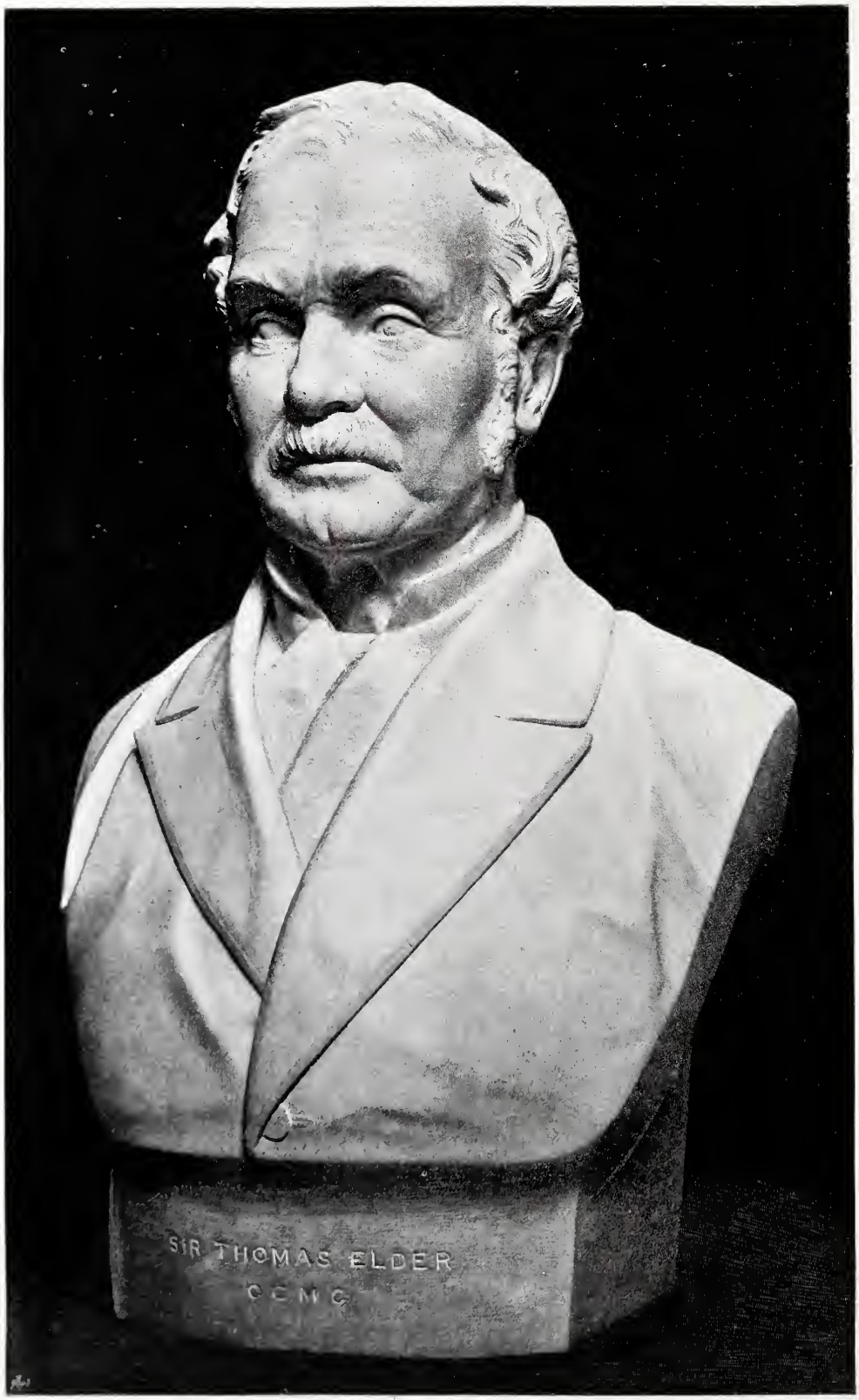
"THE MOON IS UP AND YET IT IS NOT NIGHT."

BYRON—(*Childe Harold*).

SIR J. E. MILLAIS, BART., R.A.

OUR VILLAGE.

PROF. HUBERT HERKOMER, A.R.A.



SIR THOMAS ELDER, G.C.M.G.

T. Woolner, R.A.

PART OF A MEMORIAL TO AN ONLY DAUGHTER.

"Covered o'er with those wings above the child who prays."

H. H. Armstead, R.A.

MOUNT ETNA, FROM THE GREEK THEATRE, TAORMINA.

J. MacWhirter, A.R.A.

THE SILENT EVENING HOUR.

B. W. Leader, A.R.A.

(*The Copyright is the Property of Messrs. Agnew and Sons.*)

LADY BETTY.

P. H. Calderon, R.A.

"IN MEMORIAM."

Margaret I. Dicksee.

OCTOBER GLOW, NEAR YARDLEY WOODS.

ALFRED EAST, R.I.

(To be published by the Fine Art Society.)

OPHELIA.

"——there's rue for you."—(*Hamlet*, Act 4, Sc. 5.)

HENRIETTA RAE.

THE BLACKSMITH.

H.S.H. Count Gleichen.

SOLITUDE.

(Study in Chalk for the Picture.)

Sir Frederick Leighton, Bart., P.R.A.

LOVE'S STRATAGEM.

HEYWOOD HARDY, R.W.S.

(To be published by J. P. Mendoza, St. James's Gallery, 4a, King Street, St. James's.)

HOW LISA LOVED THE KING.

E. Blair Leighton.

ONWARD.

SIR JOHN GILBERT, R.A.

THE HISTORY OF MANY A WINTER STORM.

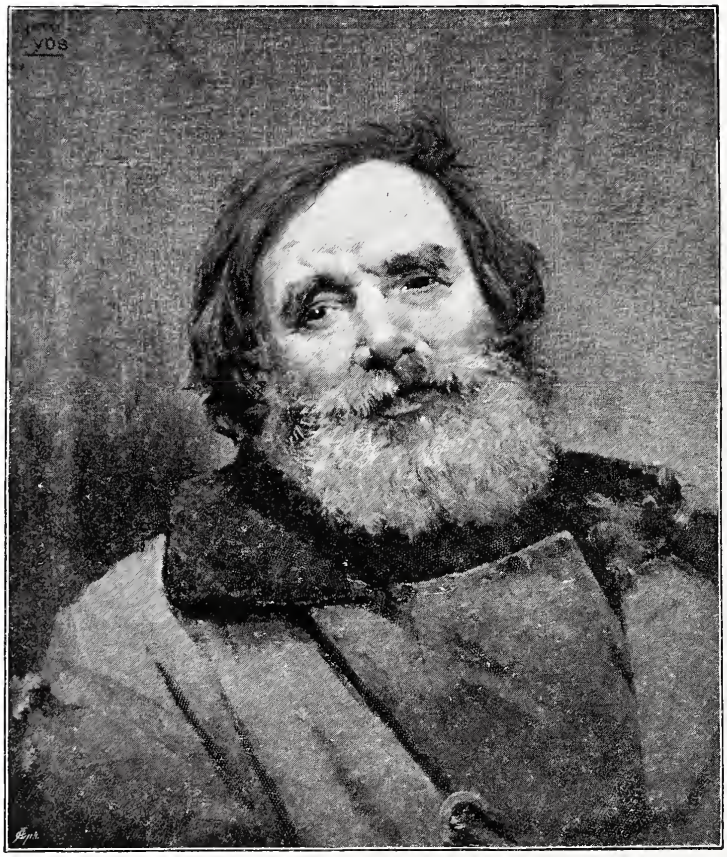
F. Walton, R.I.

BLOODHOUNDS.

J. S. Noble.

DAVY JONES'S LOCKER.

W. L. Wyllie, A.R.A.



A RUSSIAN PEASANT.

HUBERT VOS.

THE CONVERSION OF ST. HUBERT.

ARTHUR LEMON.

GLADYS, DAUGHTER OF MAJOR JORDAN.

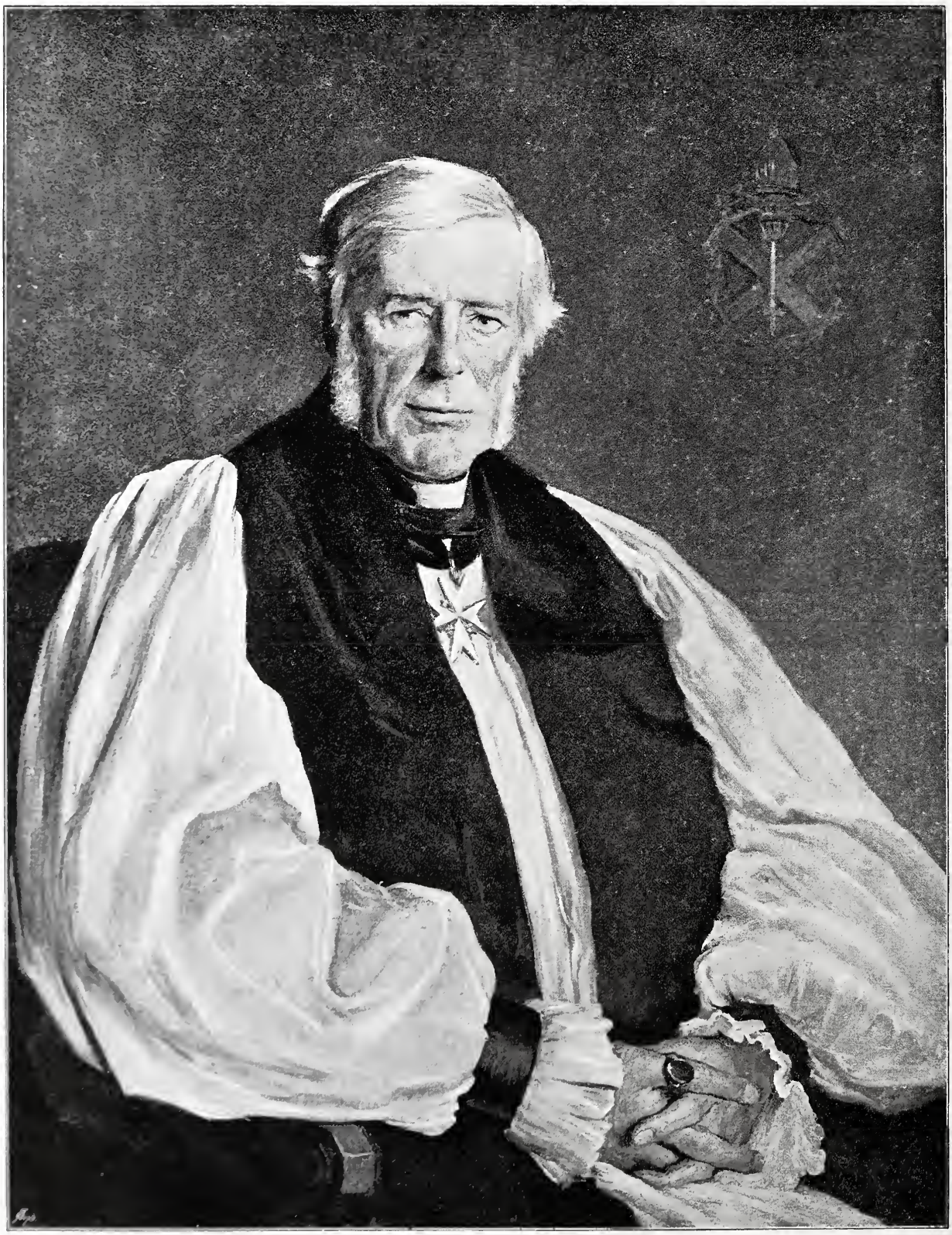
MARY L. WALLER.

A BEND OF THE AVON.

ALFRED PARSONS, R.I.

"THE WORLD WENT VERY WELL THEN."

J. Pettie, R.A.



THE RIGHT REV. BISHOP OF ST. ALBANS.

G. P. Jacomb Hood.

MRS. THEWLIS JOHNSON.

H. T. Wells, R.A.

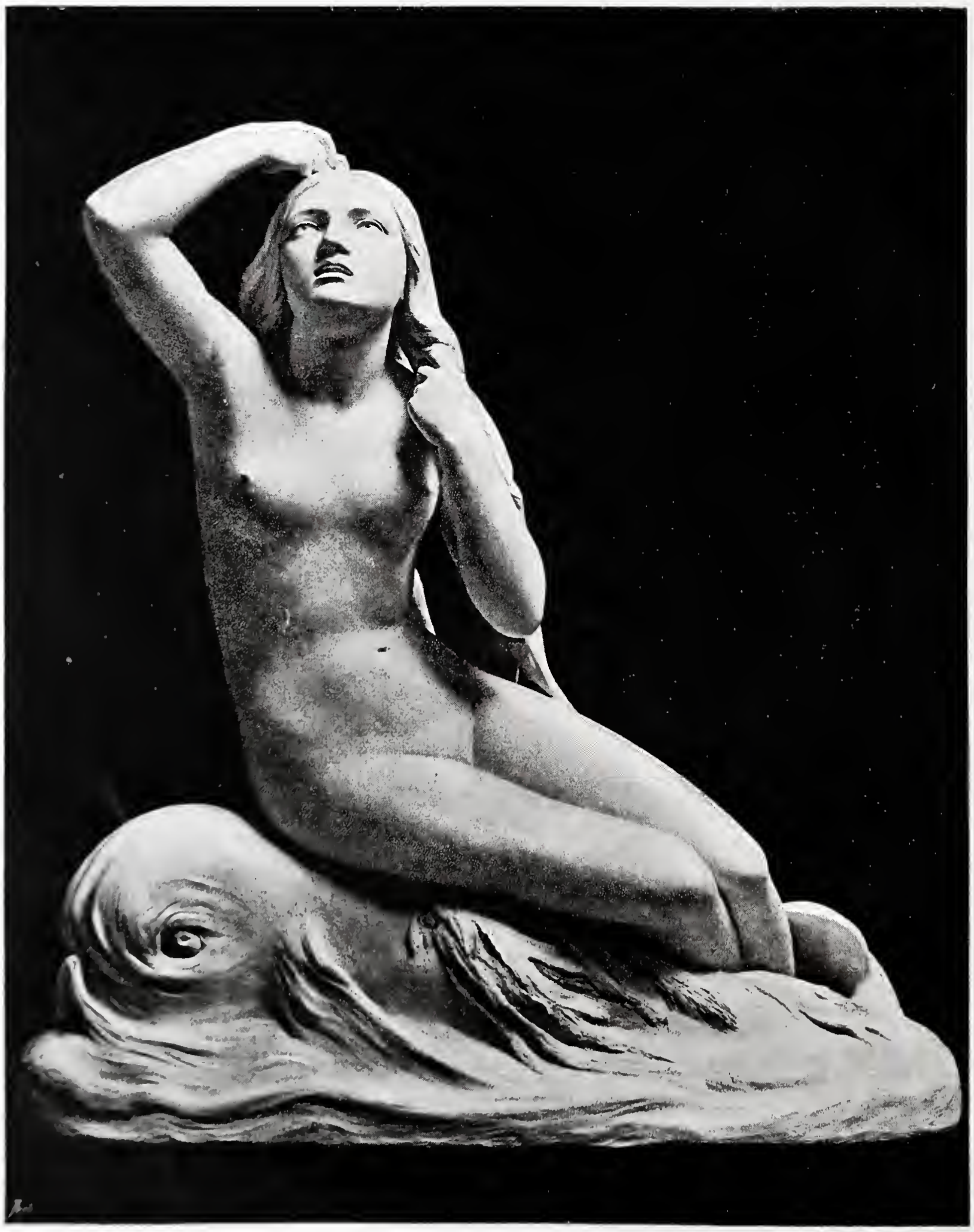
POLO.

J. C. Dollman, R.I.

(To be published by J. P. Mendoza, St. James's Gallery, 4a, King Street, St. James's.)

THE JESTER'S STORY.

L. J. Pott.



"A MERMAID ON A DOLPHIN'S BACK."

W. Calder Marshall, R.A.

IN THE HEART OF NORMANDY.

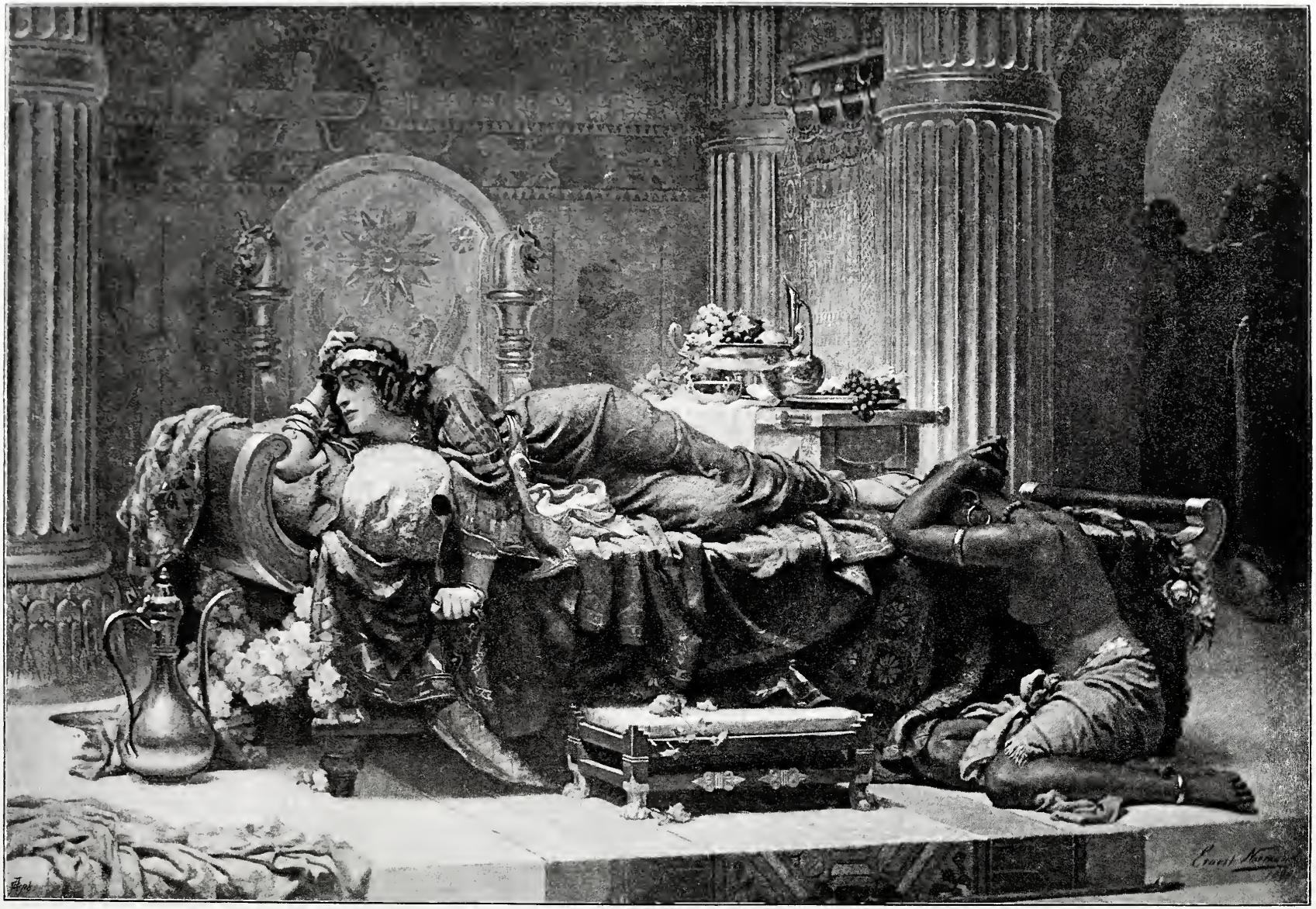
E. Parton.

OFF ST. IVES.

ADRIAN STOKES.

VAE VICTIS!

ARTHUR HACKER.



VASHTI DEPOSED.

E. Normand.

WHITEHALL: JANUARY 30TH, 1649.

L. CROFTS, A.R.A.

ROYAL ACADEMY PICTURES.

PART II.

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ROYAL ACADEMY PICTURES, 1890.

HOMELESS.

T. B. KENNINGTON.

THE THAMES, FROM WINDSOR CASTLE.

F. Goodall, R.A.

THE PURITANS' FIRST WINTER IN NEW ENGLAND: WATCHING FOR THE "FORTUNE" RELIEF SHIP.

G. H. Boughton, A.R.A.

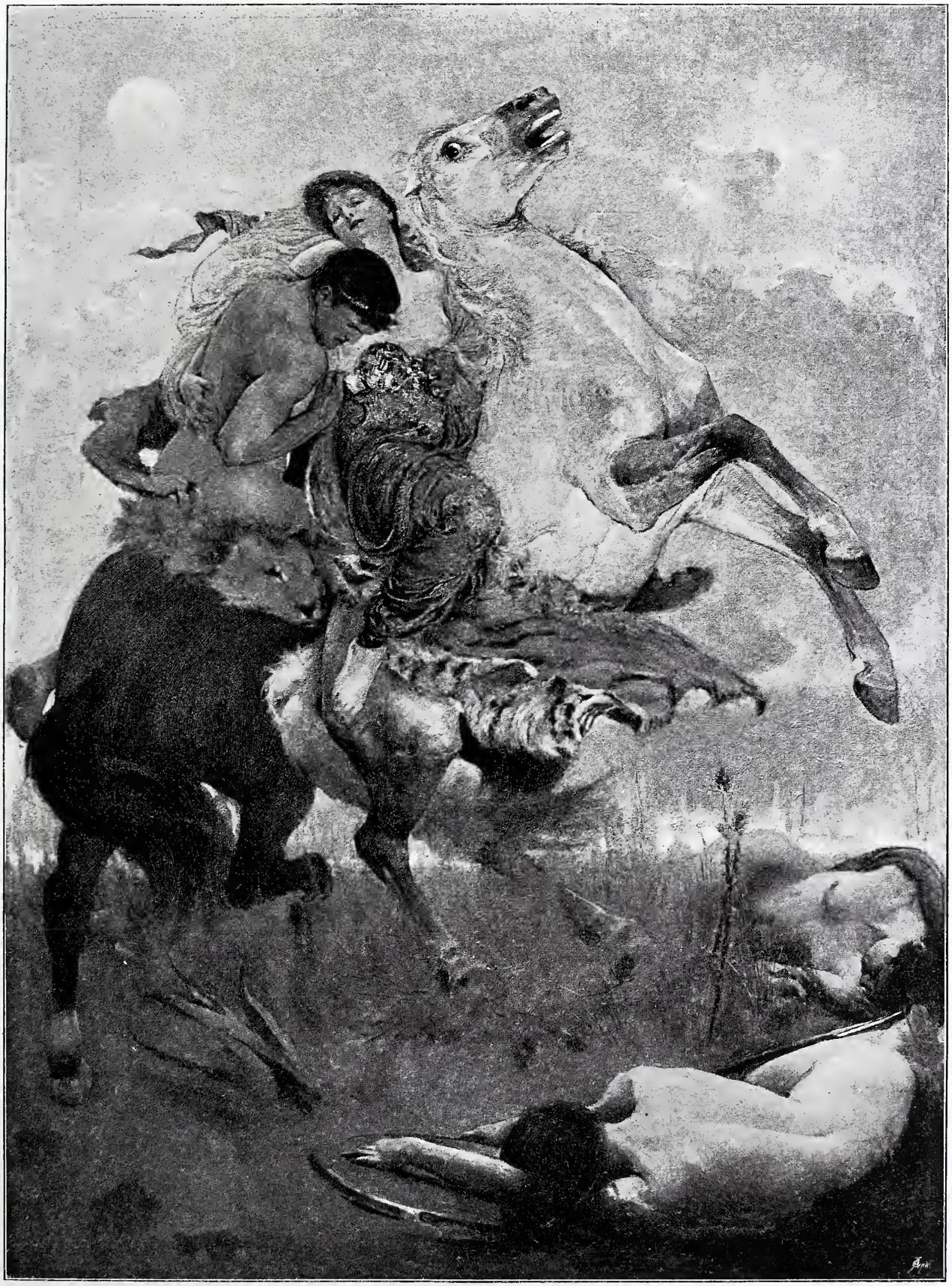
CLEOPATRA.

"Methinks I hear
Antony call; I see him rouse himself
To praise my noble act."—(*Antony and Cleopatra*, Act 5, Sc. 2.)

W. H. Margetson.

HIGHLANDS AND ISLANDS.

Keeley Halswelle, R.I.



HIPPOLYTA.

SOLOMON J. SOLOMON.

THE SANDY MARGIN OF THE SEA.

B. W. Leader, A.R.A.

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IN THE MONTH OF MARY.

F. W. W. Topham, R.I.

MRS. ROBERT WALPOLE.

ARTHUR S. COPE.

ECHOES OF A FAR-OFF STORM.

J. BRITT, A.R.A.

SKETCH MODEL FOR A STATUE OF LORD ANGUS, FIRST COLONEL OF THE CAMERONIANS. TO BE ERECTED IN COMMEMORATION OF THE RAISING OF THE REGIMENT.

T. Brock, A.R.A.

HOMEWARDS.

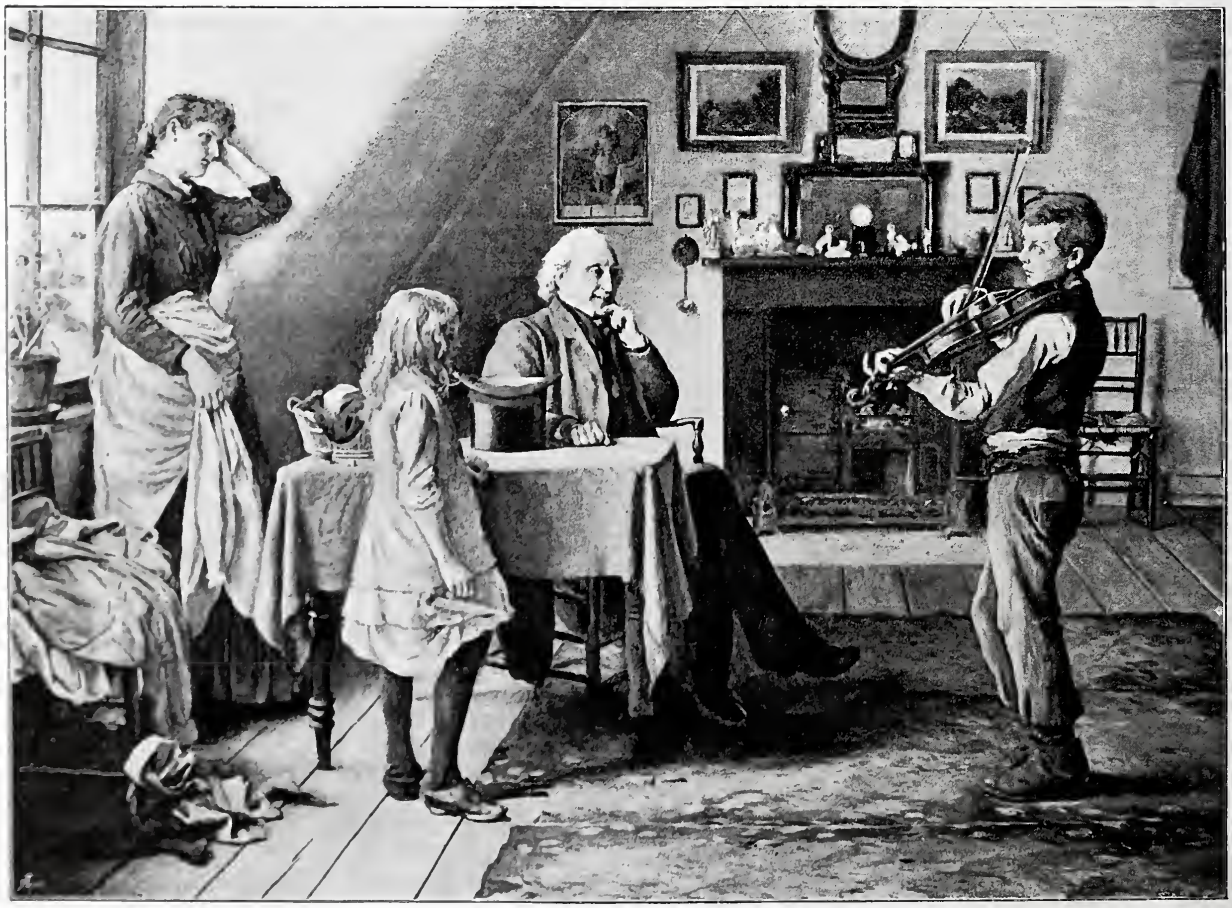
E. A. Waterlow, A.R.A.

THE YOUNG WHEAT.

DAVID MURRAY, A.R.W.S.

THE YOUNG DUCHESS.

H. Schmalz.



A GEM WORTH POLISHING.

C. Calthrop.

PEA BLOSSOM.

E. J. Poynter, R.A.

(By Permission of Messrs. P. and D. Colnaghi and Co.)

THE SILVER LINING OF THE CLOUD.

J. Aumonier, R.I.

FROM SOUTHERN SEAS.

HORACE FISHER.

ST. MATTHEW.

One of a Series of five niche figures, in marble, forming part of a reredos erected in St. Mary's Church, Aberavon, in memory of Mr. Llewellyn of Baglan Hall.

H. H. Armstead, R.A.

MRS. GERALD CRÉCY PARNELL.

W. P. Frith, R.A.

A RIFLE MATCH, AT DUNNOTTAR, N.B.

Eyre Crowe, A.R.A.

THE RESCUE.

C. Napier Hemy, A.R.W.S.

HAGAR.

"And when Sarai dealt hardly with her, she fled from her face. And the angel of the Lord found her by a fountain of water in the wilderness, by the fountain in the way to Shur."—Gen. xvi. 6, 7.

P. H. Calderon, R.A.

MRS. NORTH.

W. W. Ouless, R.A.

HIGHLAND TRAMP CROSSING A HEADLAND.

T. Faed, R.A.

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HARLYN BAY.

J. Brett, A.R.A.

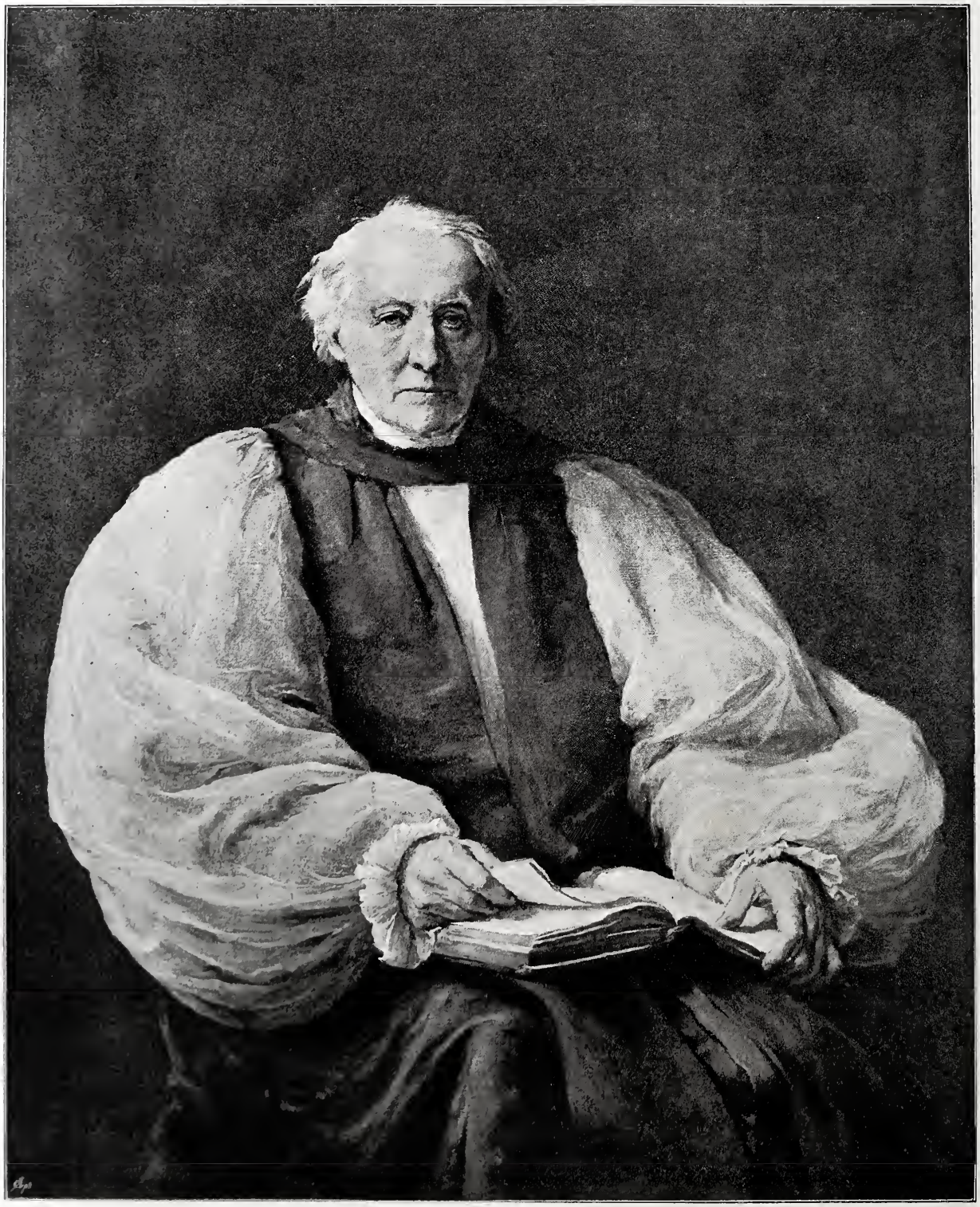
"PEACE"—STATUE, BRONZE.

E. Onslow Ford, A.R.A.

CHARLES GEORGE GORDON—STATUE.

Erected in bronze at Chatham by the Corps of Royal Engineers.

E. Onslow Ford, A.R.A.



THE RIGHT REV. THE LORD BISHOP OF CHICHESTER.

W. W. Ouless, R.A.

FINISHING TOUCHES.

J. C. Horsley, R.A.

DAWN.

S. E. WALLER.

(To be published by J. P. Mendoza, St. James's Gallery, 4a, King Street, St. James's.)

THE HUNTING MORN.

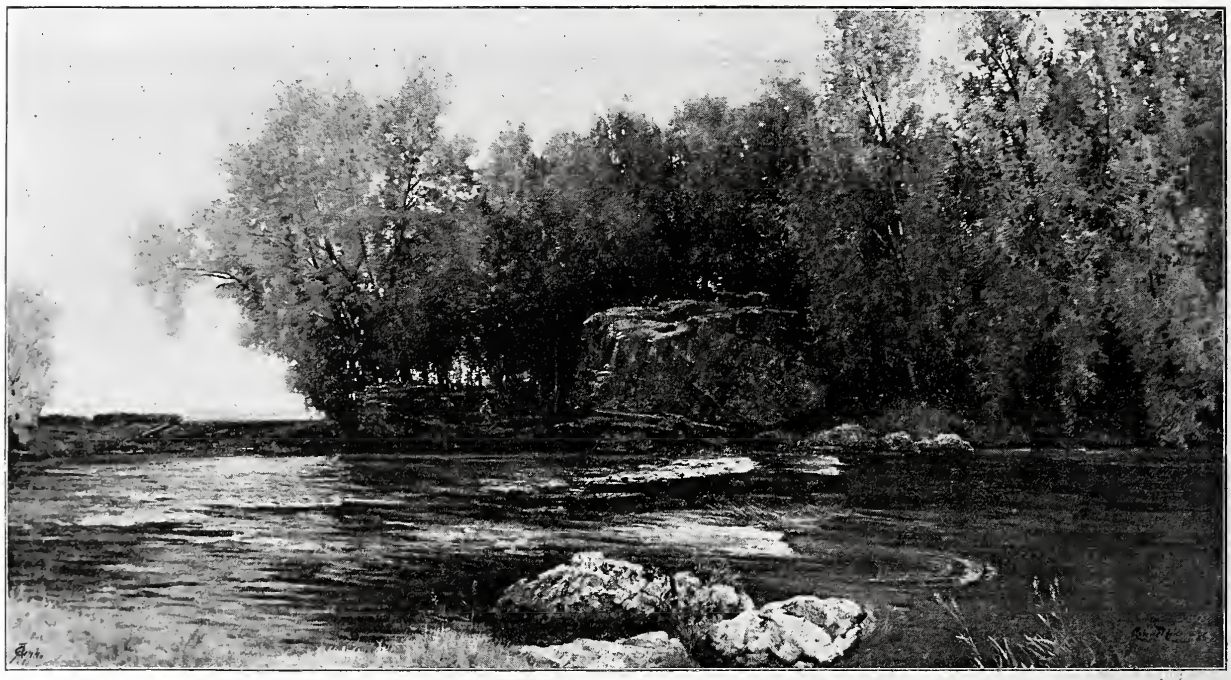
W. Dendy Sadler.

THE HILLS OF MORVEN.

COLIN HUNTER, A.R.A.

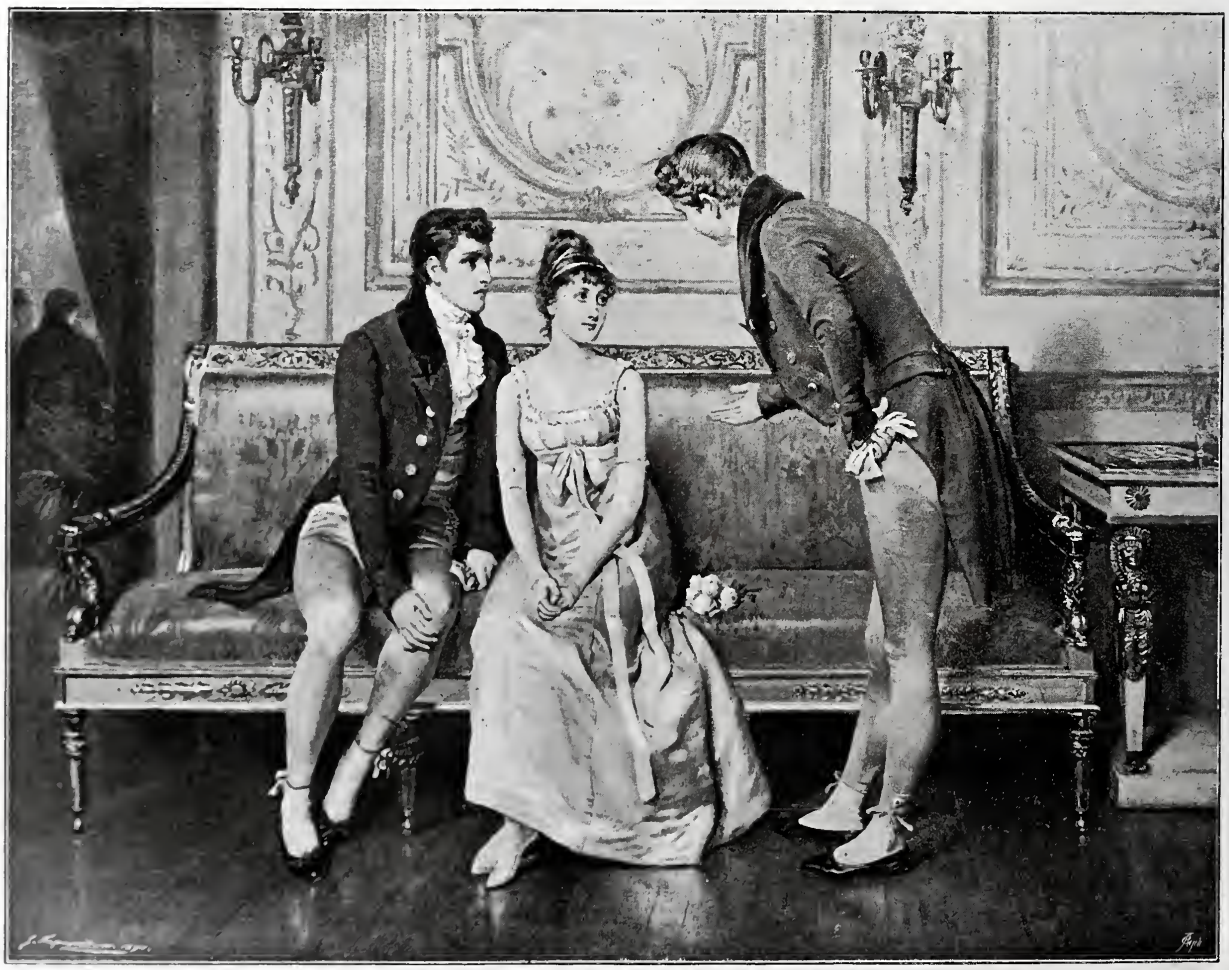
"BY ORDER OF THE COURT."

STANHOPE A. FORBES.



AFTER THE SPATE.

ROBERT NOBLE.



THE LAST DANCE.

J. HAYNES-WILLIAMS.

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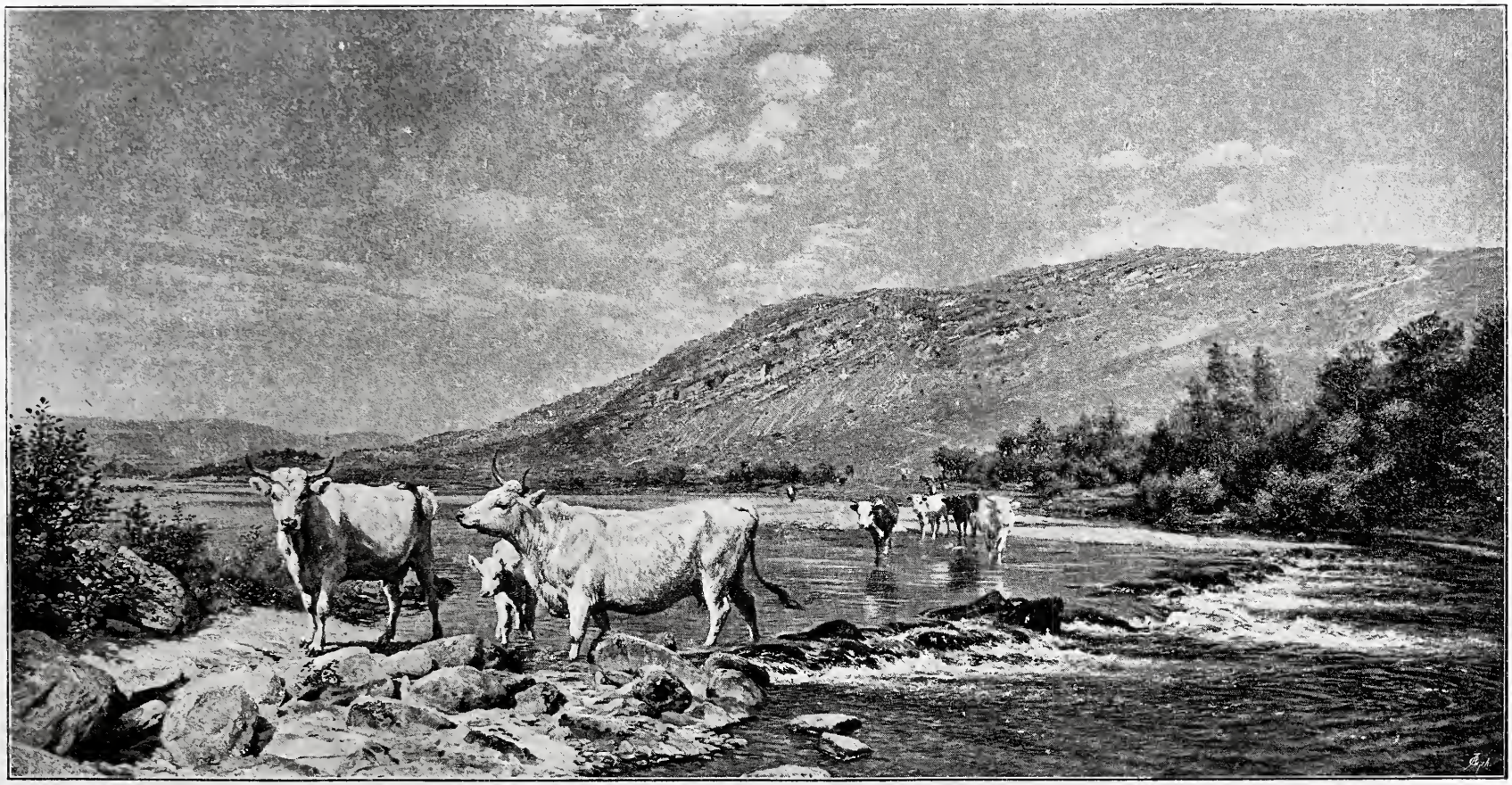
MRS. CURZON WYLLIE.

H. T. Wells, R.A.



A FORD ON THE WYE.

H. W. B. Davis, R.A.

A STRANGER.

NORMAN GARSTIN.

OLIVER TWIST: "HE WALKS TO LONDON."—CHAP. VIII.

JAMES SANT, R.A.

EUCHRE.

HENRY S. TUKE.

A MORNING IN OCTOBER.

T. S. Cooper, R.A.

ON THE RIVA OF THE GIUDECCA.

H. Woods, A.R.A.

ROYAL ACADEMY PICTURES.

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ROYAL ACADEMY PICTURES, 1890.

AN EPISODE OF THE DELUGE.

(Awarded Royal Academy Gold Medal and Travelling Studentship, December, 1889.)

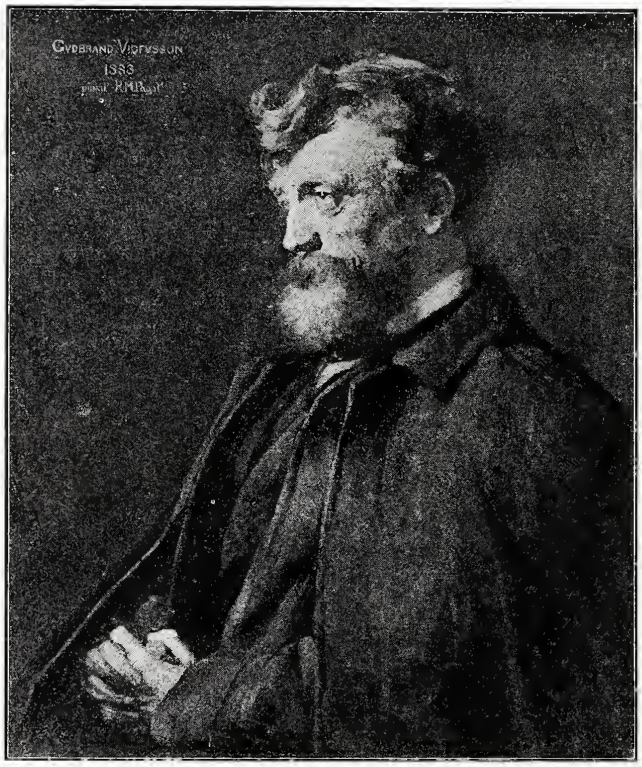
HERBERT J. DRAPER.

MEETING OF THE THAME AND ISIS AT DORCHESTER.

VICAT COLE, R.A.

A MAY-DAY MORNING.

E. A. Abbey, R.I.



GUDBRAND VIGFUSSON, PH.D.

H. M. PAGET.

BY THE COMMITTEE BOAT: "ARE YOU READY?"

W. H. BARTLETT.

"UNITED STATES OF AMERICA."

Figures representing Liberty, Peace, Commerce, Indians, the Extinction of Slavery, Abundance. Design for a Relief.

CHARLES LAWES.

UNDINE.

"Knight Hulbrand could see Undine where she was sitting beneath the clear crystal water. She was weeping bitterly."

R. Lehmann.

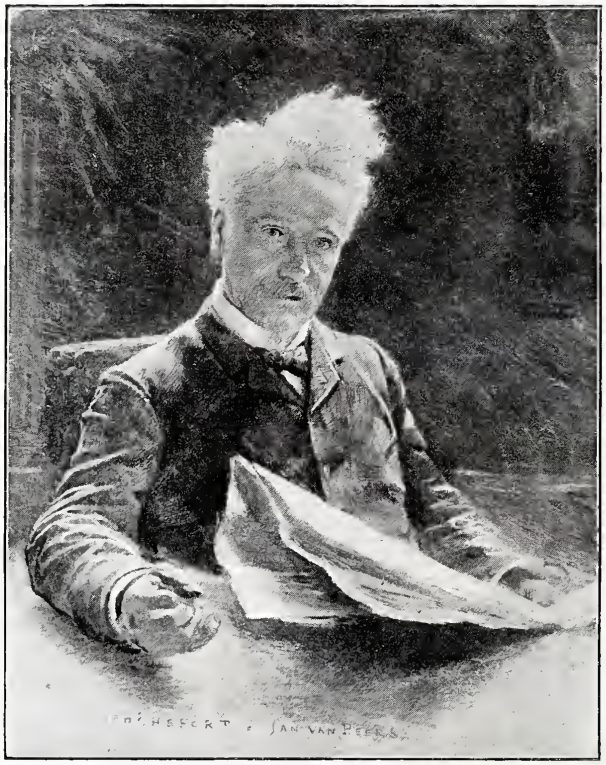
MIGNON.

Elizabeth S. Forbes.

THE CAST SHOE.

R. W. Macbeth, A.R.A.

(Purchased by the President and Council of the Royal Academy under the Terms of the Chantrey Bequest.)



HENRI ROCHEFORT.

JAN VAN BEERS.

THE WIDOW'S MITE.

". . . If thou hast little, do thy diligence gladly to give of that little."

BLANDFORD FLETCHER.

ON THE NORTH FORELAND.

(*Diploma Work.*)

W. Q. Orchardson, R.A.

LA SPOSA.

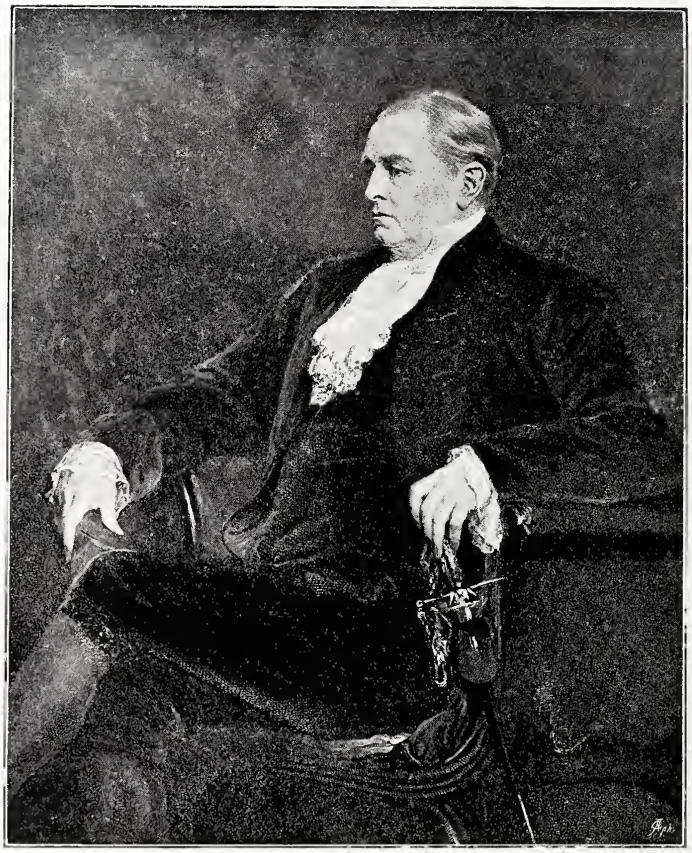
S. Melton Fisher.

M. H. SPIELMANN, ESQ.

Émile Wauters.

NOON—STATUE.

W. Calder Marshall, R.A.

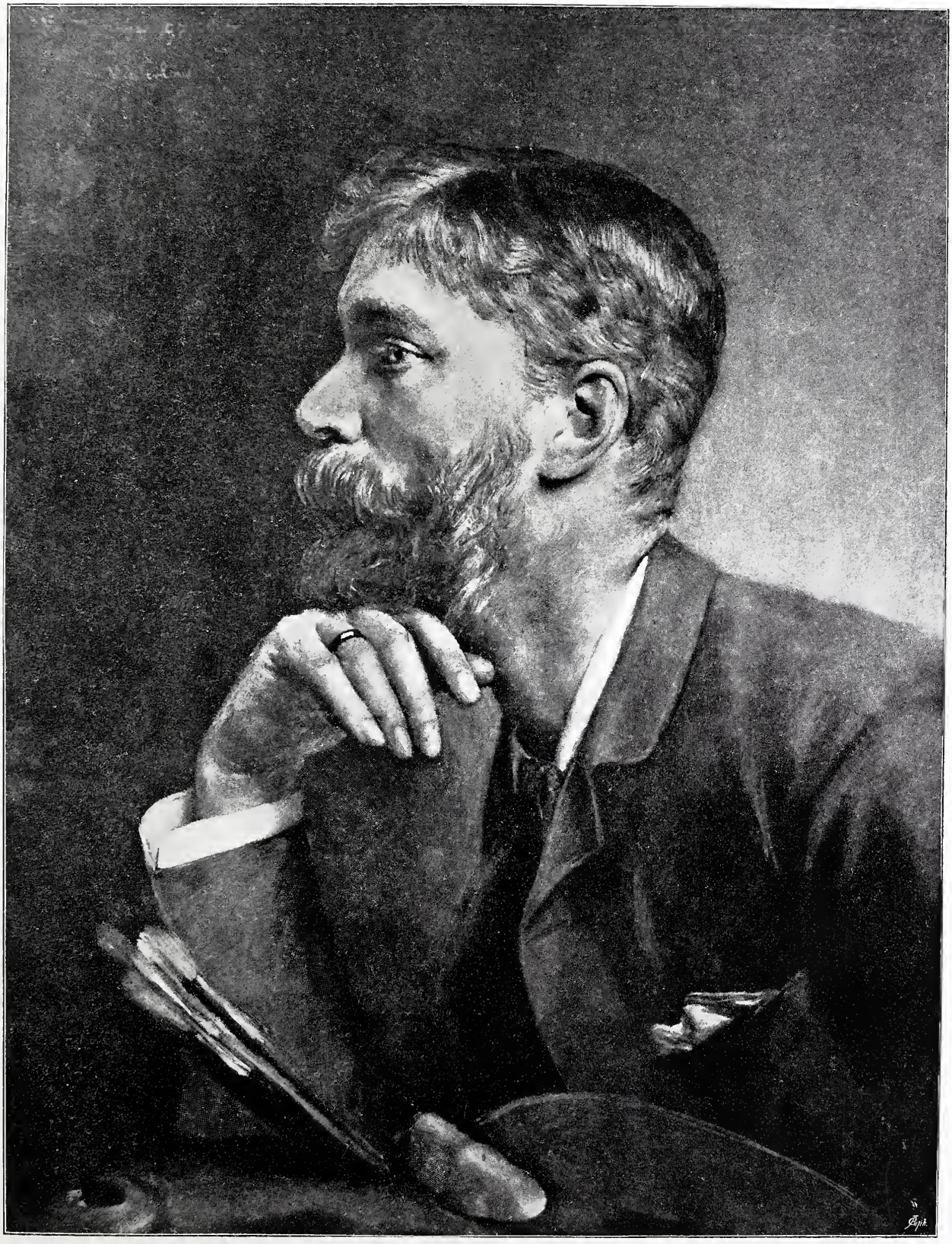


THE RIGHT HON. SIR JAMES HANNEN.

T. Blake Wirgman.

THE YOUNG SQUIRE.

John R. Reid.

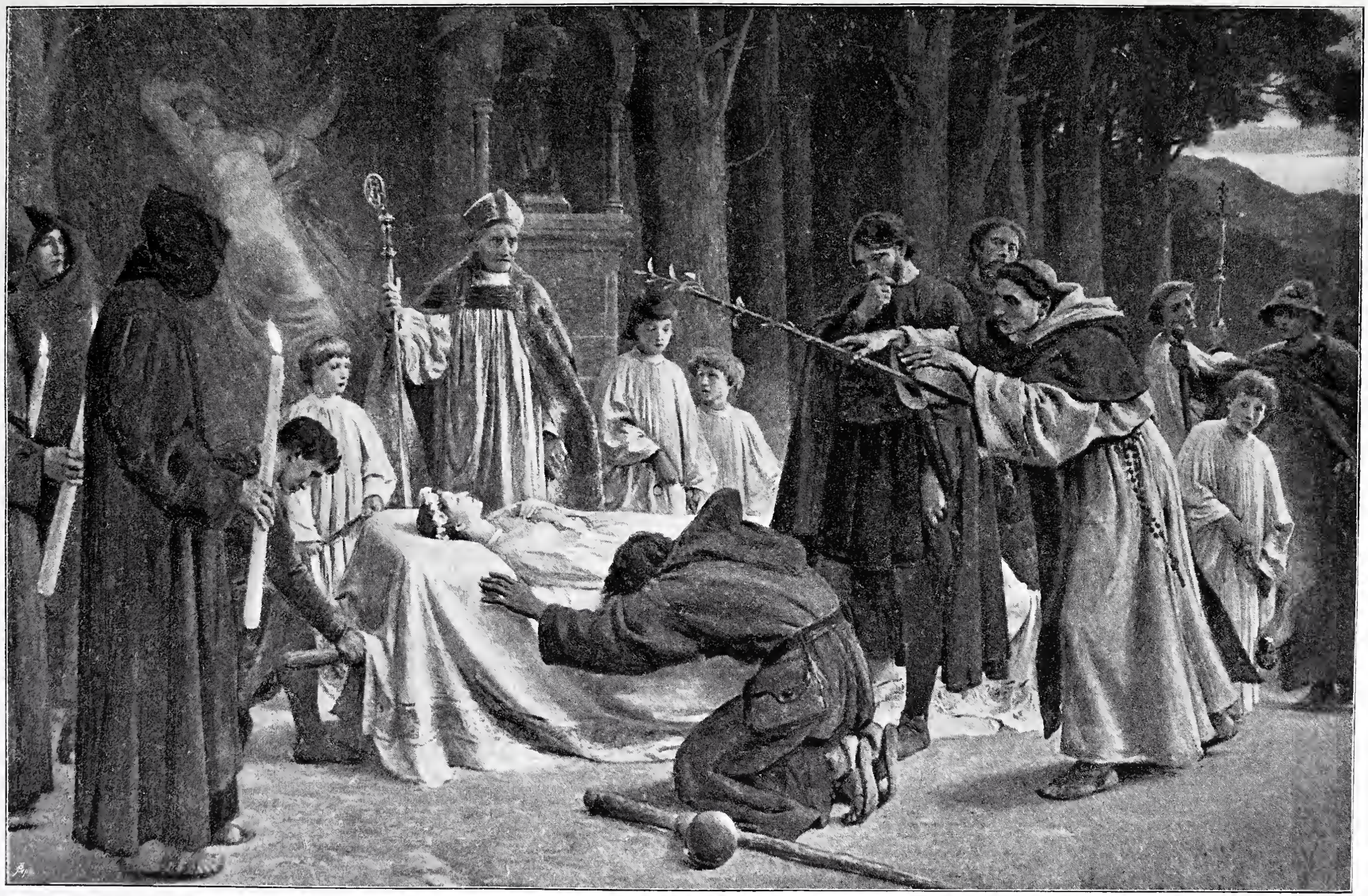


E. A. WATERLOW, ESQ., A.R.A.

L. Alma-Tadema, R.A.

A PLACID MORNING: ON THE WYE.

H. W. B. Davis, R.A.

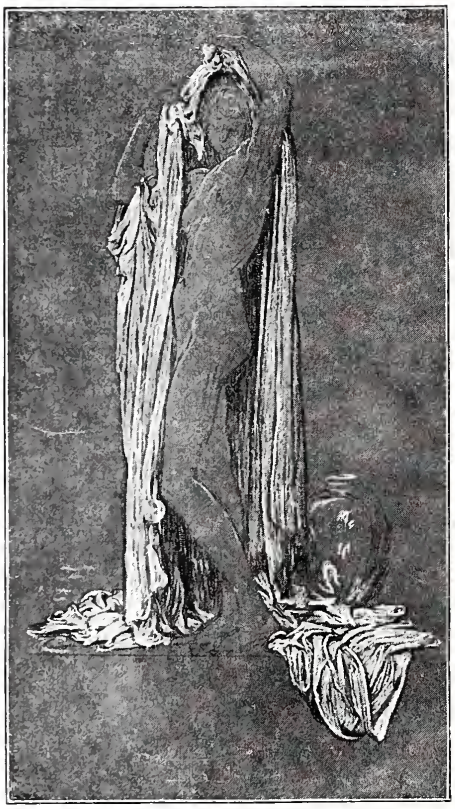


THE REDEMPTION OF TANNHÄUSER.

"Now Tannhäuser had left Elizabeth and gone to the Venusberg where Venus dwelt, of whom, after a time, he wearied. When the singing competition was held at the Castle of Wartburg (Elizabeth's home) he came back and took his place among the singers. Tannhäuser, in his turn, lifted up his voice, but nothing could he sing, save one song—the praise of Venus. For this sin Tannhäuser was cast out. Despairing, he joined the pilgrims with Rome for goal. But forgiveness was not for him. Others the Pope absolved, but to Tannhäuser he said, 'It is easier for my staff to blossom than for thy sin to be forgiven.' So Tannhäuser returned to Eisenach, and there he met the funeral procession of Elizabeth, whom grief had slain. To him, at that moment, Venus appeared in the glory of her baleful beauty, and it was for Tannhäuser to choose between the living—passionate and glowing—and the pallid dead. 'Elizabeth!' he cries, and then falls dead, while the vision of Venus—defeated in the supreme moment—fades away, and the Pope's staff—miraculously blossomed into leaf—is brought by hurrying messengers from Rome, as a token of Divine forgiveness."

Frank Dicksee, A.R.A.

(By Permission of T. D. Galpin, Esq.)



THE BATH OF PSYCHE.

(Study in Chalk for the arrangement of the Drapery on the Figure.)

Sir Frederick Leighton, Bart., P.R.A.

THE BATH OF PSYCHE.

(The Final Study in Chalk for the Picture.)

Sir Frederick Leighton, Bart., P.R.A.

TWILIGHT.

Charlie W. Wyllie.

THE ONLY SURVIVOR.

F. Bourdillon.

THE LAST BLESSING.

A. Chevallier Tayler.

AN UNRECORDED CORONATION: INCHMAHOME (ISLE OF REST), A.D. 1548.

C. Martin Hardie.

THE SCULPTOR.

J. B. Burgess, R.A.

AMONG THE BRAMBLES.

VAL C. PRINSEP, A.R.A.

THE DOCK STRIKE, LONDON, 1889.

DUDLEY HARDY.

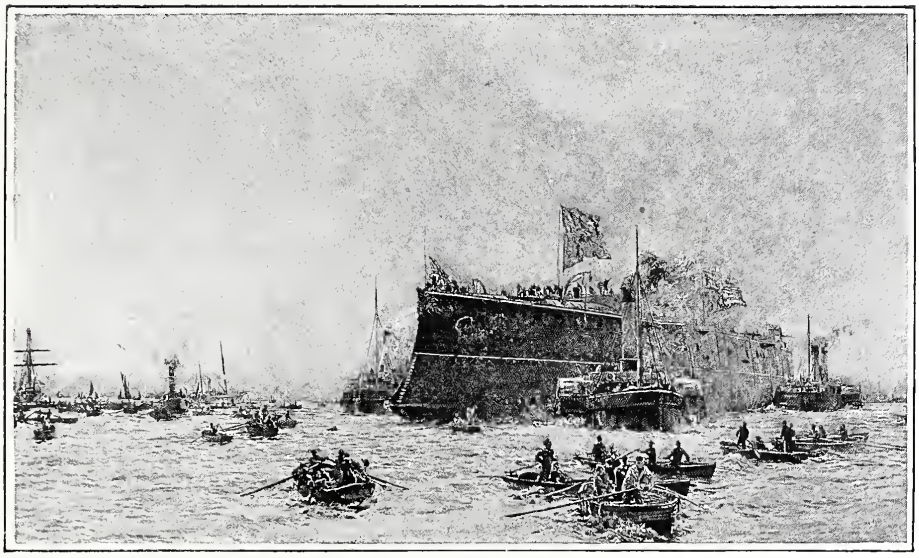
MRS. THOMAS AGNEW.

HOOKED, NOT LANDED.

H. E. Detmold.

THE EARLY LIFE OF JOHN BUNYAN.

G. C. Hindley.



THE BIRTH OF A TITAN.

W. L. Wyllie, A.R.A.

WHERE SEA AND RIVER MEET.

P. W. Leader, A.R.A.

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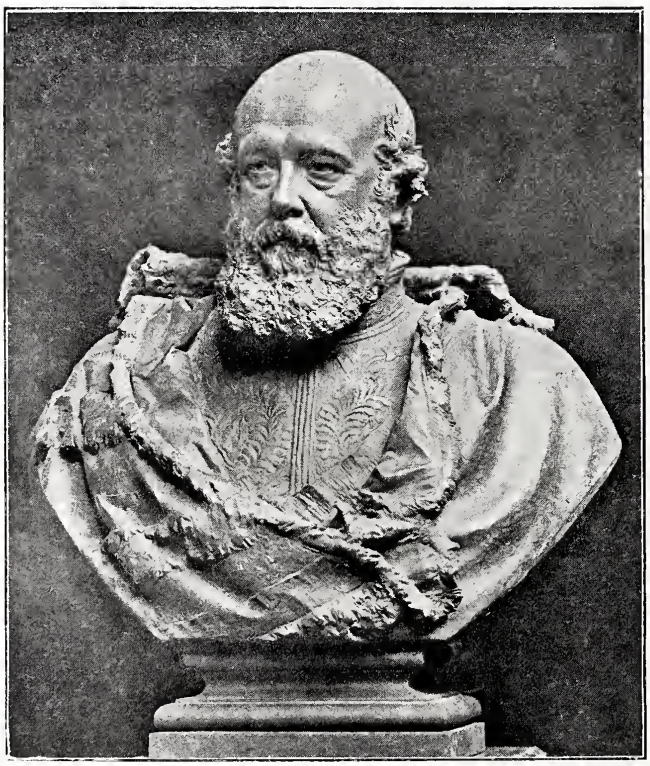


THE MARQUIS OF SALISBURY, K.G.—BUST, BRONZE.

A. Bruce Joy.

LE MODÈLE S'AMUSE.

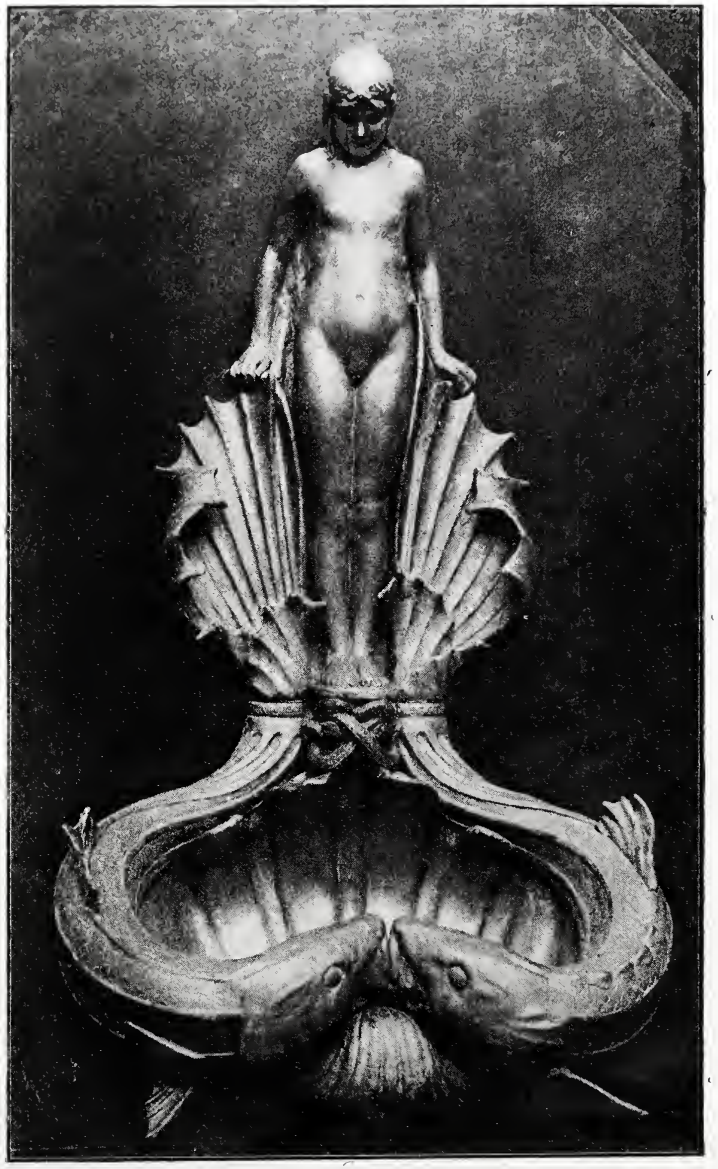
J. Bedingfield.

"DIVA THEODORA IMPERATRIX," EMPRESS AND COMEDIAN.

VAL C. PRINSEP, A.R.A.

OLD MARJORIE—BUST.

GEORGE A. LAWSON, A.R.S.A



A WALL FOUNTAIN.

W. REYNOLDS STEPHENS.

POOR JACK.

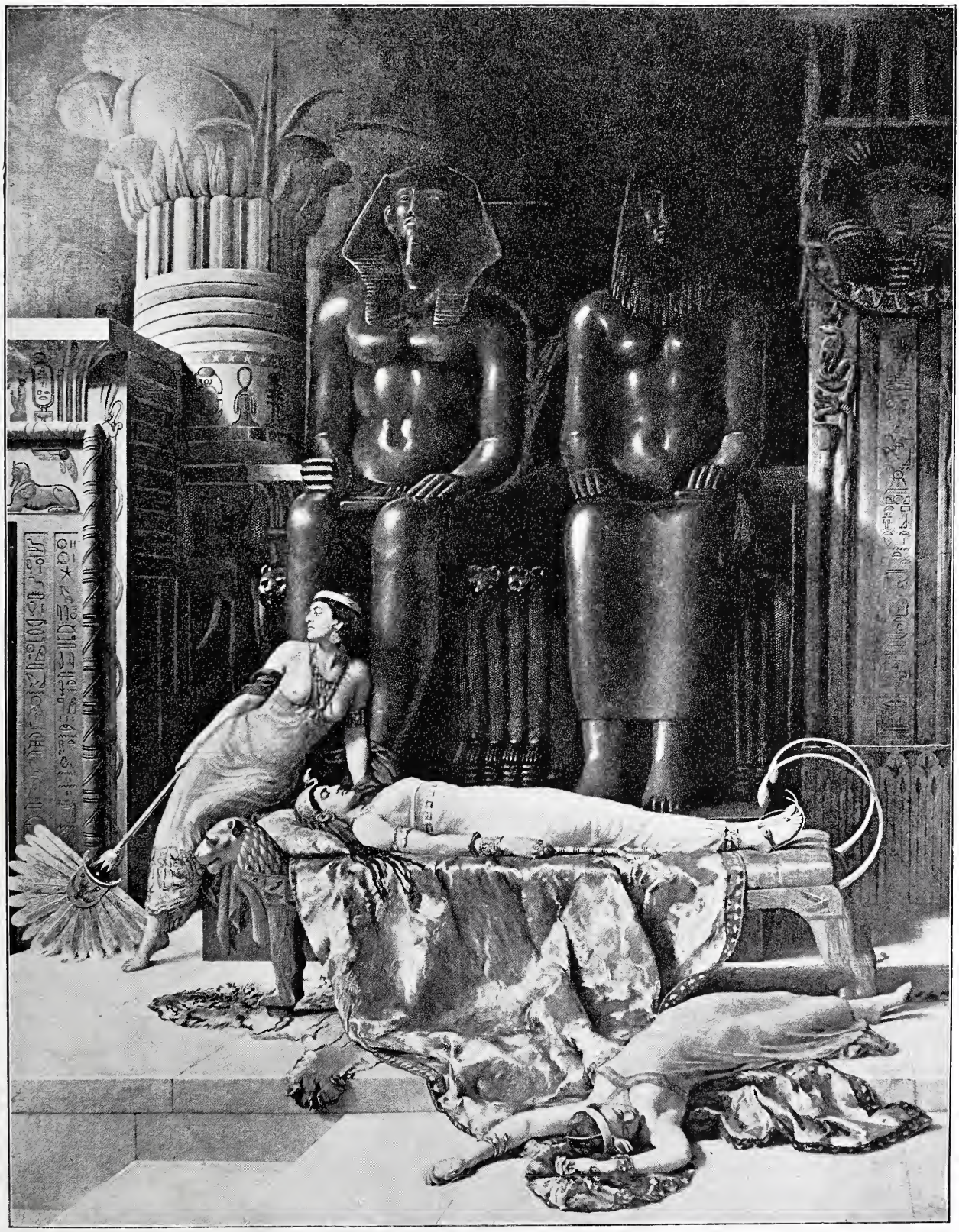
PHIL R. MORRIS, A.R.A.

A PATIENT LIFE OF UNREWARDED TOIL.

G. F. Watts, R.A.

STORM BREWING.

H. Moore, A.R.A.



THE DEATH OF CLEOPATRA.

Hon. John Collier.

THE THAMES AT GREENWICH.

VICAT COLE, R.A.

'TWIXT LIFE AND DEATH.

T. C. Gotch.

HYPATIA—STATUE, MARBLE.

F. J. Williamson.

A SMILE.

(Portrait of Mrs. Brown-Potter, in Character.)

JAN VAN BEERS.

AN UNWILLING PARTNER.

ARTHUR J. ELSLEY.

EPILOGUE.

THE reader who has carefully examined the foregoing pages may be considered to be in a position to form a fairly accurate idea of the character and quality of the Royal Academy Exhibition of 1890, as reproductions of nearly all the best and most prominent contributions to the collection are before him. Although he must necessarily forego the quality of colour, he is enabled to acquaint himself with the design, the composition, the chiaroscuro, and the subjects of the principal works that have lent character and distinction to the Exhibition. As it is not by the great mass of the canvases exhibited that the annual display at Burlington House is weighed and judged, but by the few score works of superior merit and importance by artists of greatest repute or promise, the Editors may lay claim—those few score works being herein included—to having brought together in this album the very essence and backbone of the Exhibition. In this they have been assisted by the kindly interest and generous consent of the artists themselves, without which such a publication would have been impossible.

In their desire to represent the pictorial contents of the Academy as fully as possible, the Editors have decided to abstain from filling space by including here any adequate criticism of the Academy. That duty has already been discharged at ample length and in sufficient detail in the pages of THE MAGAZINE OF ART,* of which "Royal Academy Pictures" constitutes a supplement. It may, however, be set on record that, by a very general consensus of opinion, the display of the Academy of 1890 is declared to be a "fair one:" not equal to that of last year —which, indeed, reached an exceptionally high standard—but, at the same time, comprising works of such beauty and excellence that we may look with pride on the year's achievement of British Art, and observe its continuous advance with satisfaction. The art-waves of varying strength and direction which have of recent years swept over the land — of native as well as of foreign origin—all show something of their influence in our great annual Exhibition, and prove that we are to-day as deficient in a "school" as we have ever been since art revived and became once more a force in England. A glance at the Exhibition shows to the least observant the growing strength of many of the younger men, and awakens hopes that some day—in our time, perhaps—we may witness the justification of the proud, boastful retort of the English artist to the Frenchman: "We have no 'school;' but we have many masters!"

In looking round the Academy we are struck with the general movement of art, even during the twelve short months which have passed since it was last our duty to address our readers upon this vital subject; and we scan the walls with no little anxiety to discover what reputations had been maintained, gained, or lost. In the last-named category are not a few,

* See THE MAGAZINE OF ART for May, p. 217, and for June, p. 253.

and several honoured names are to be found amongst them. But Time, all ruthless and irresistible though he is, is nevertheless over-tender to the painter's *amour propre*, and seldom permits "the chosen of the gods" to feel the dimming of his eye or the loosening of his grip; and so it pathetically comes about that more than one reputation is sacrificed and lost through the unsuspected waning of the painter's powers. Of the most eminent of the artists who have easily maintained their position are Sir Frederick Leighton, Mr. Orchardson, Mr. Alma-Tadema, Mr. Henry Moore, and Mr. Dicksee, to name no others. But the greatest interest is attached to those who have—each in his own way—advanced their positions by some work of striking merit or rich promise. In this category, happily, several names stand forth for mention; and when we consider for a moment the works exhibited this year by Mr. Stanhope Forbes, Mr. John M. Swan, Mr. Adrian Stokes, Mr. Solomon, Mr. Arthur Hacker, Mr. Logsdail, Mr. Alfred East, Mr. Waterlow, Mr. David Murray, Mr. Chevallier Tayler, Mr. Onslow Ford, and others, we are bound to admit—and more than gratified by the admission—that never has our art been in a healthier condition, never could it boast in its service more skill, facility, intelligence, and enthusiasm.

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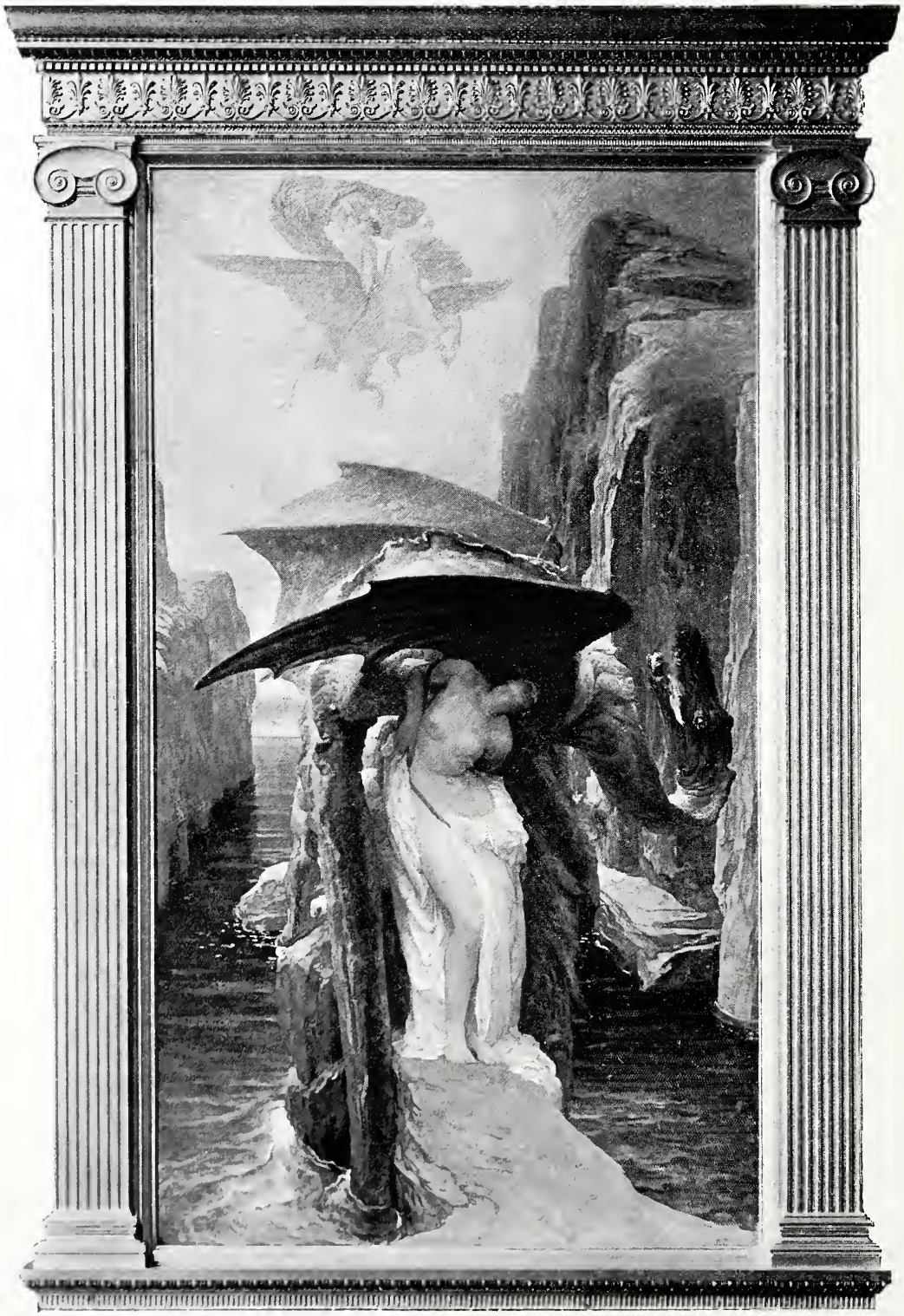

PERSEUS AND ANDROMEDA.

Sir Frederick Leighton, Bart., P.R.A.

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ROYAL ACADEMY PICTURES.

PART I.

ILLUSTRATING

The Hundred and Twenty-Third Exhibition of the Royal Academy.

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART,"

1891.

CASSELL & COMPANY, LIMITED:

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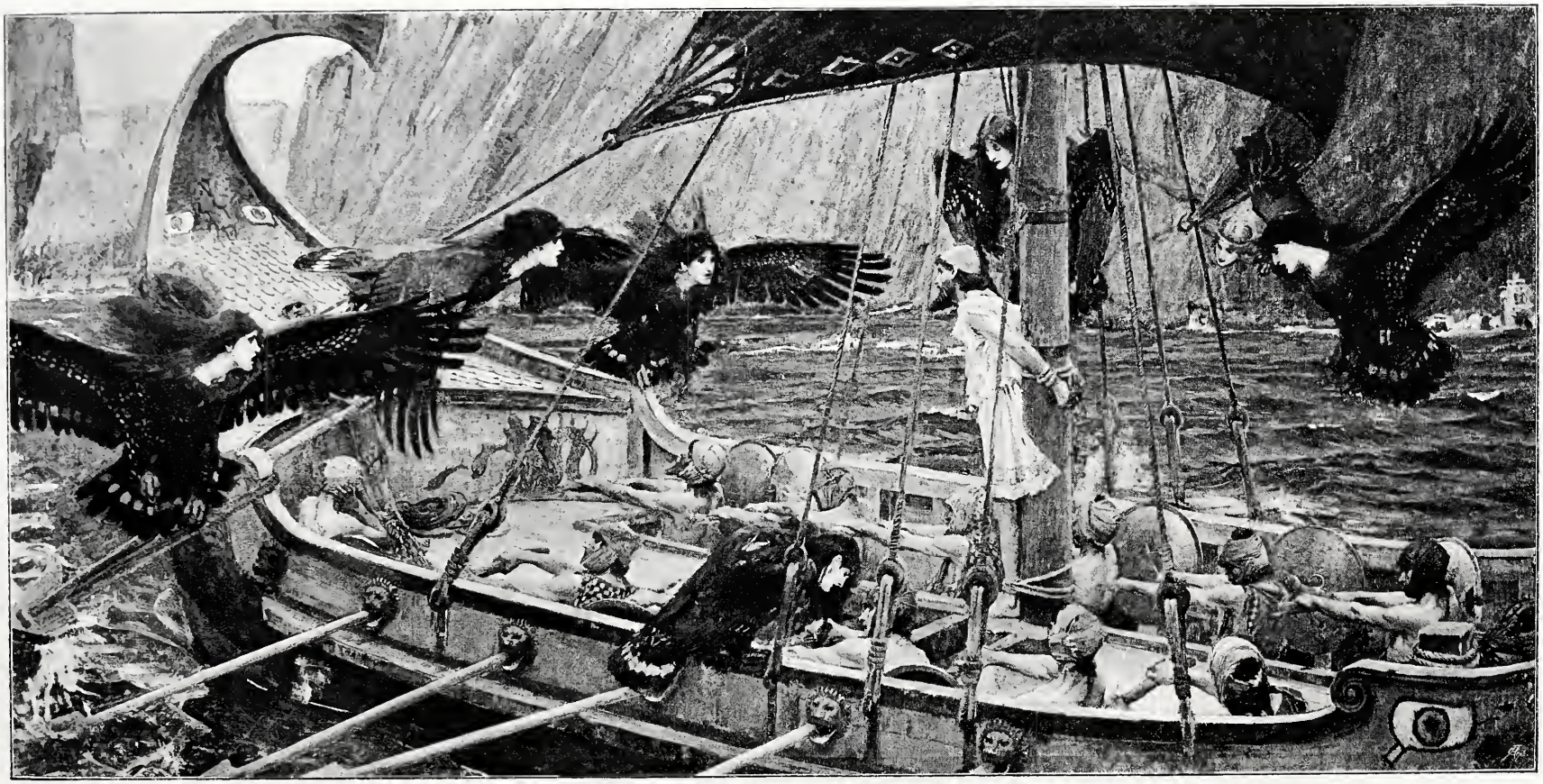

ULYSSES AND THE SIRENS.

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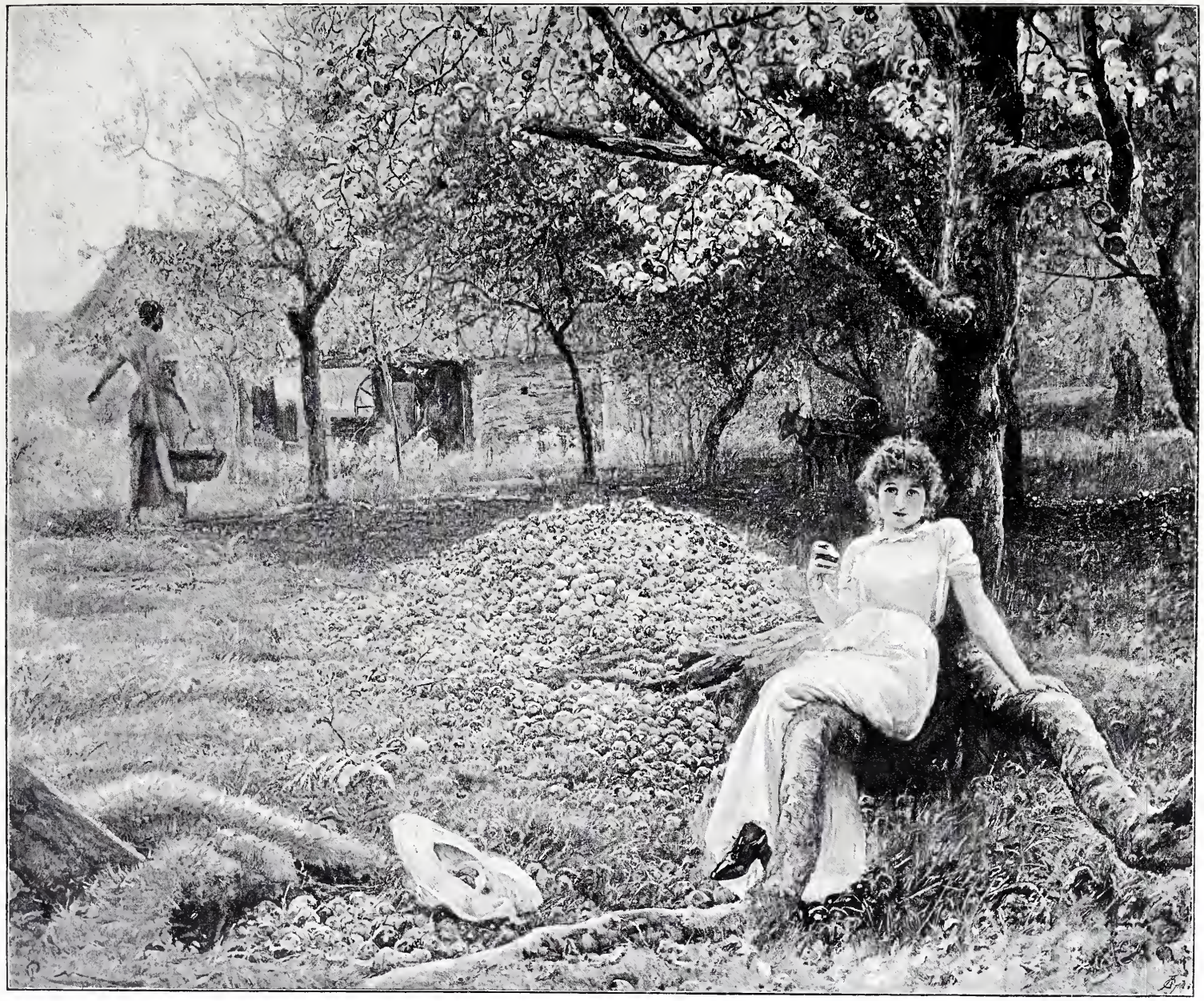


IN THE CIDER ORCHARD.

R. W. Macbeth, A.R.A.

ALL AMONG THE BARLEY.

ARTHUR LEMON.

LOVE LAUGHS AT RAIN.

W. SMALL.

THE LADY CATHERINE THYNNE.

G. F. Watts, R.A.

IONA.

COLIN HUNTER, A.R.A.

DON QUIXOTE DISCOURSES UPON ARMS AND LETTERS TO THE COMPANY AT THE INN.

(*Don Quixote*, Book 4, Chap. 10.)

Sir John Gilbert, R.A.

SOLITUDE.

B. W. Leader, A.R.A.

MRS. CHARLES KETTLEWELL.

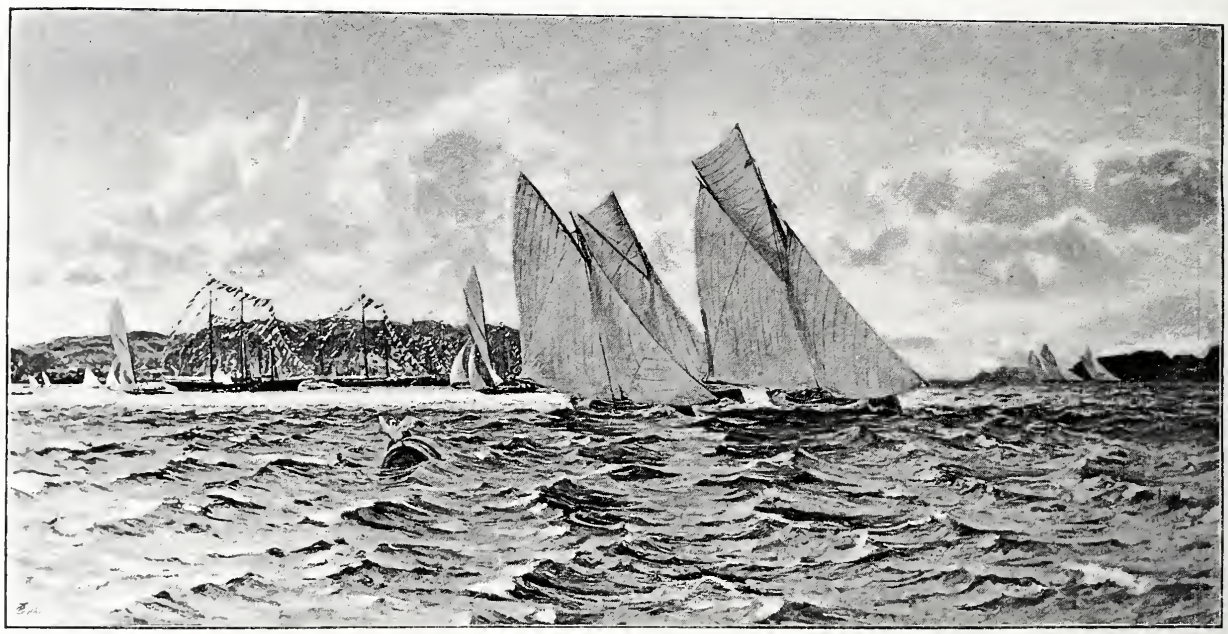
F. Goodall, R.A.

A RESTING PLACE.

E. A. Waterlow, A.R.A.

A HIGHLAND BAY.

J. MacWhirter, A.R.A.



OBAN REGATTA.

COLIN HUNTER, A.R.A.

A PASSING CLOUD.

MARCUS STONE, R.A.

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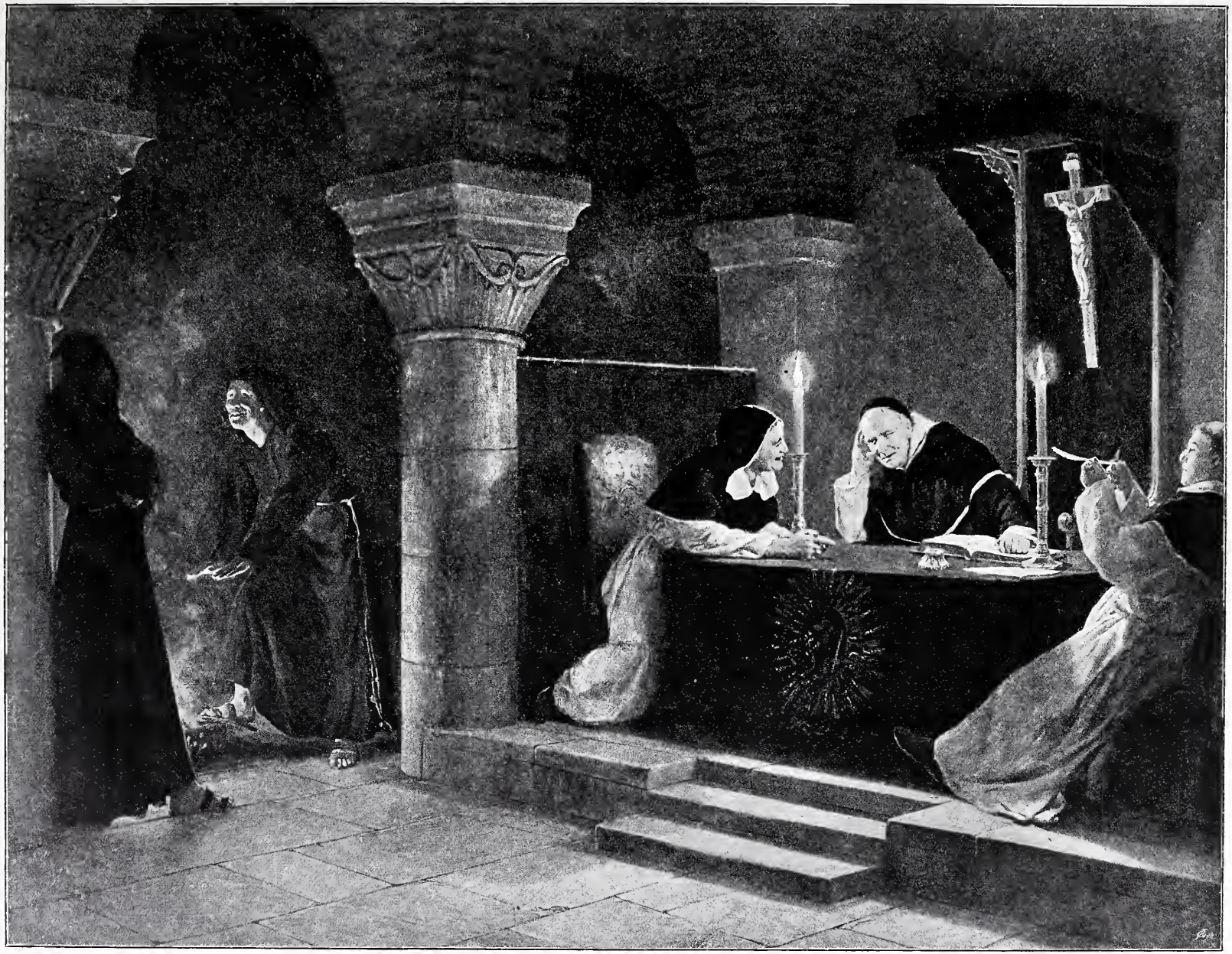
LITTLE LORD FAUNTLEROY.

J. Sant, R.A.

THE SETTING SUN NOW GILDS THE EASTERN SKY.

HENRY MOORE, A.R.A.



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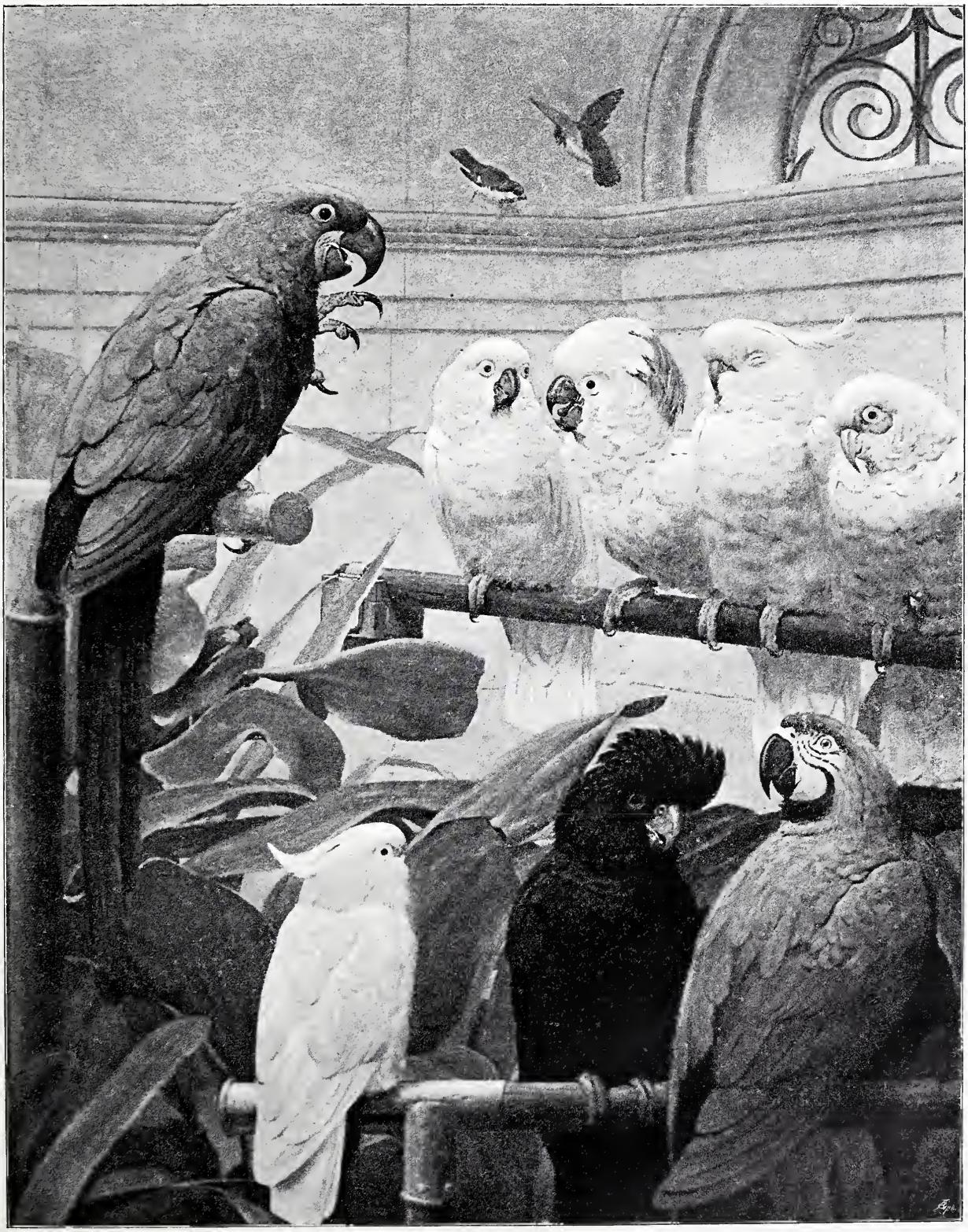
Hon. John Collier.

A SUNSET CALM.

C. W. Wyllie.

THE RISING GENERATION.

J. C. Dollman, R.I.



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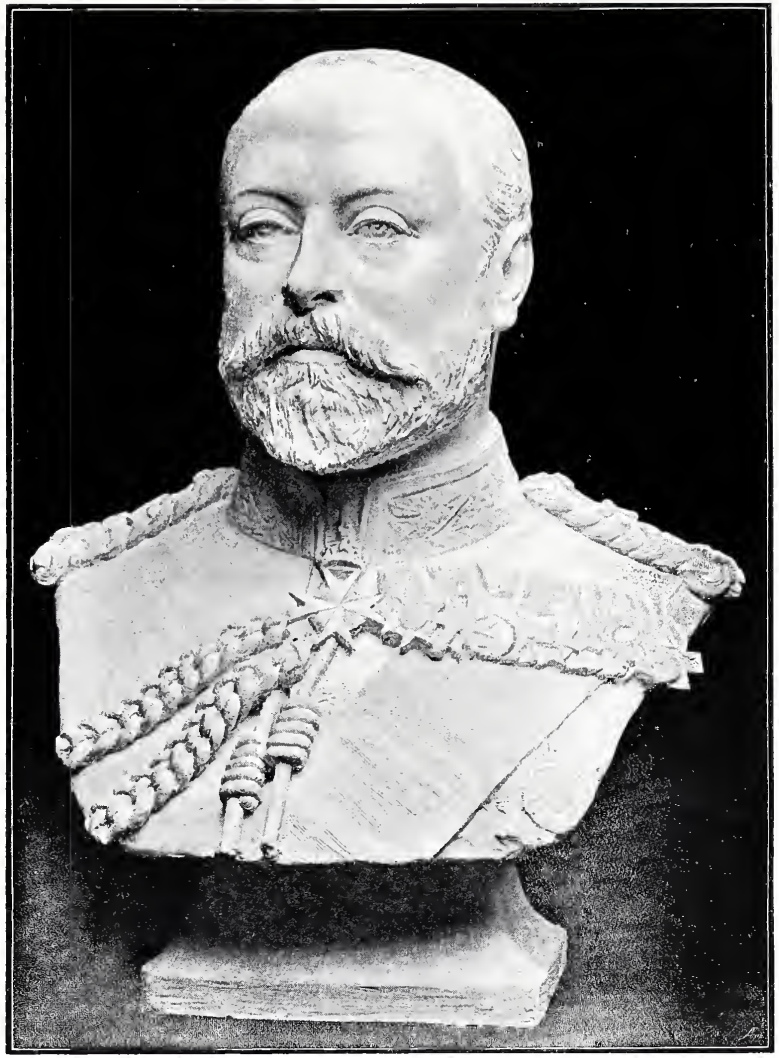
H.S.H. Prince Victor of Hohenlohe, R.I. (Count Gleichen).



STUDY FOR THE HEAD OF THE STATUE OF
H.R.H. THE PRINCE OF WALES.

H.S.H. Prince Victor of Hohenlohe, R.I. (Count Gleichen).

BY THE WAY-SIDE.

HORACE FISHER.

"Lay thy sweet hand in mine, and trust in me."—*Tennyson.*

E. Blair Leighton.

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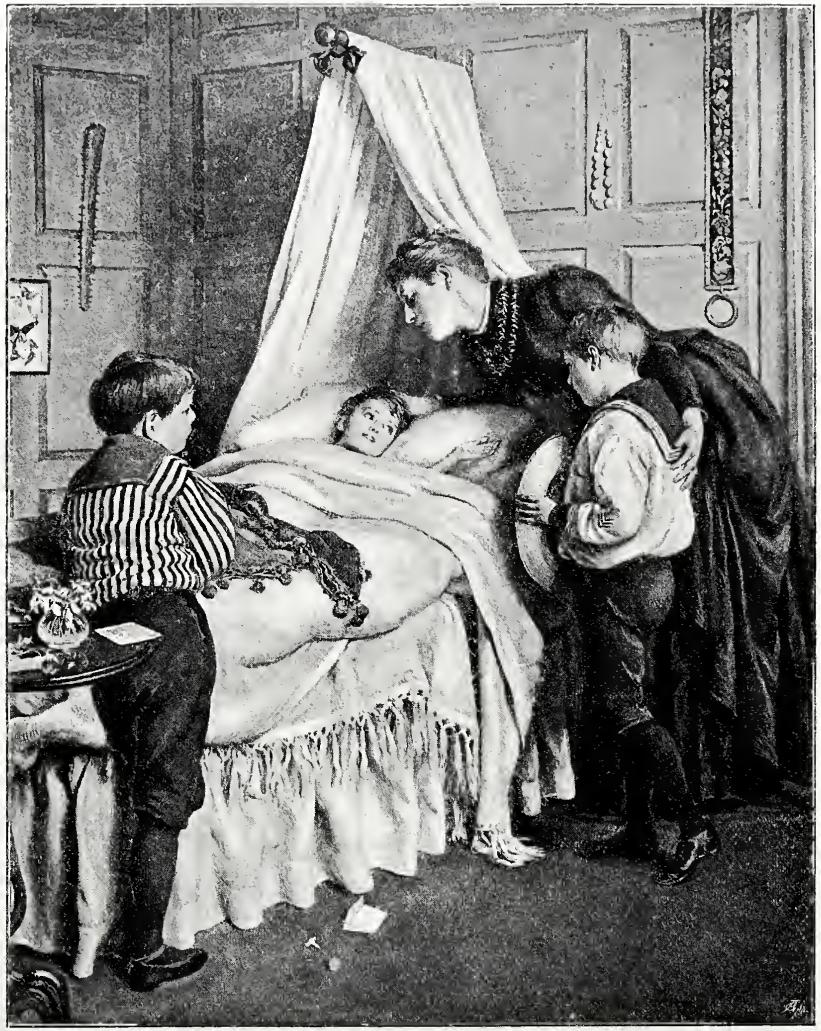
"SUMMER HAS GONE ON SWALLOW'S WINGS."

F. Walton, R.I.



PLAYMATES.

Joseph Clark.

THE CAMPBELLS ARE COMING.

LANCE CALKIN.

SUNDAY EVENING.

J. Aumonier, R.I.

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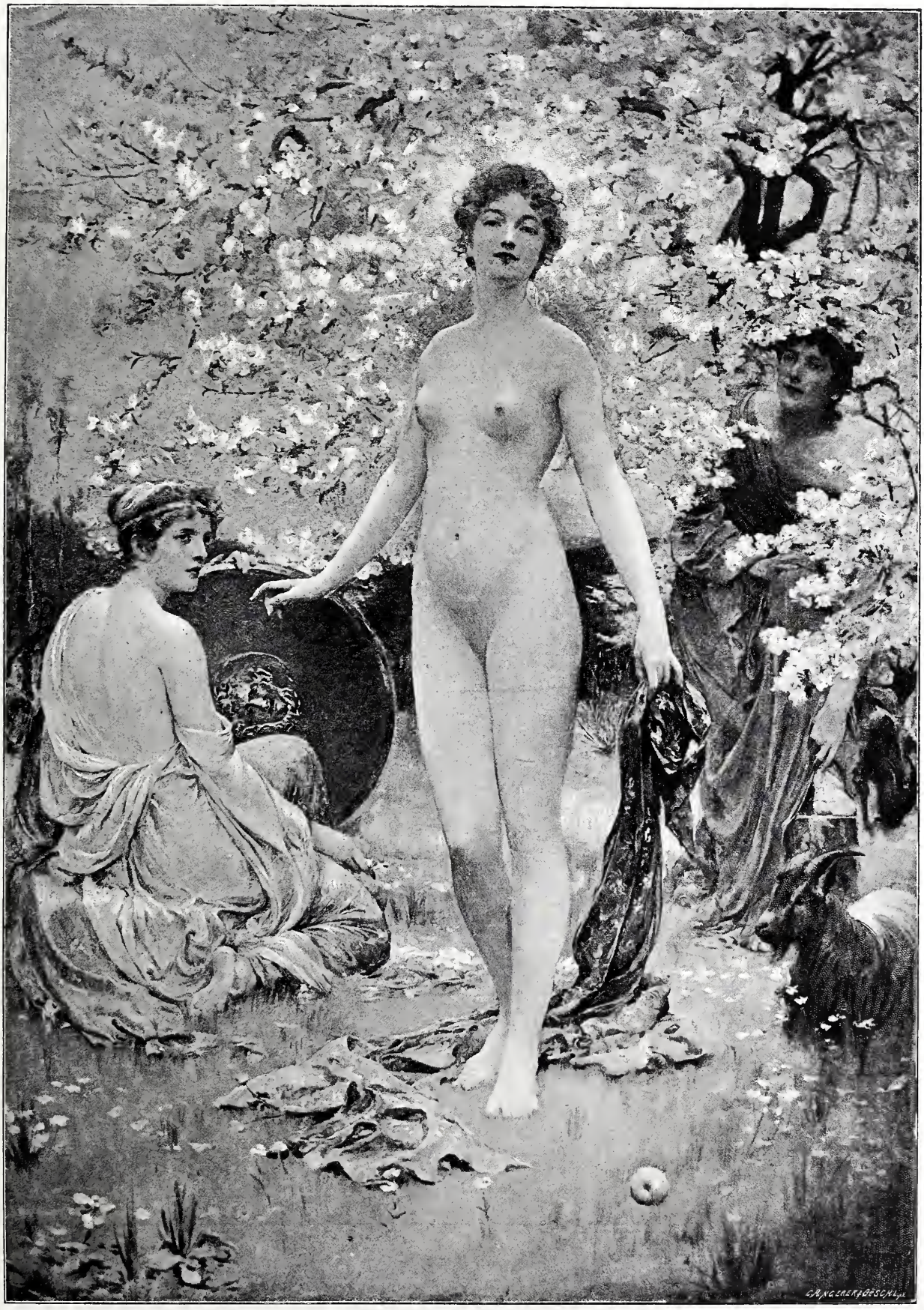
S. Melton Fisher.



THE JUDGMENT OF PARIS.

SOLOMON J. SOLOMON.

MISS KATIE MOCKFORD.

F. M. Skipworth.

THE MORNING AFTER THE STORM.

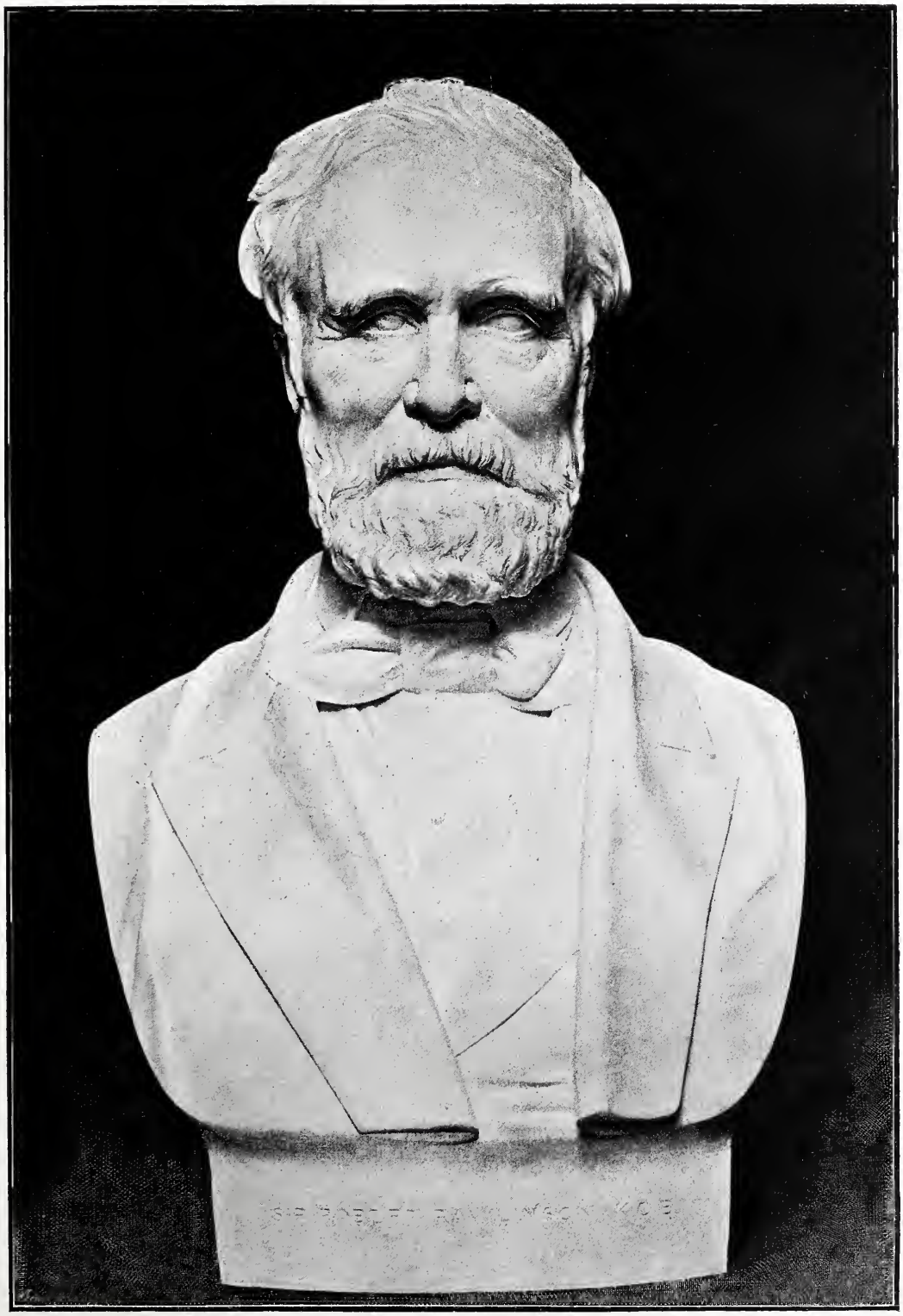
J. S. Noble.

TOWN GALLANTS.

SEYMOUR LUCAS, A R A

FIELD FLOWERS.

J. CLAYTON ADAMS.



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T. Woolner, R.A.

MANGOLDS.

DAVID MURRAY, A.R.A.

ASSISTANCE.

F. Brangwyn.

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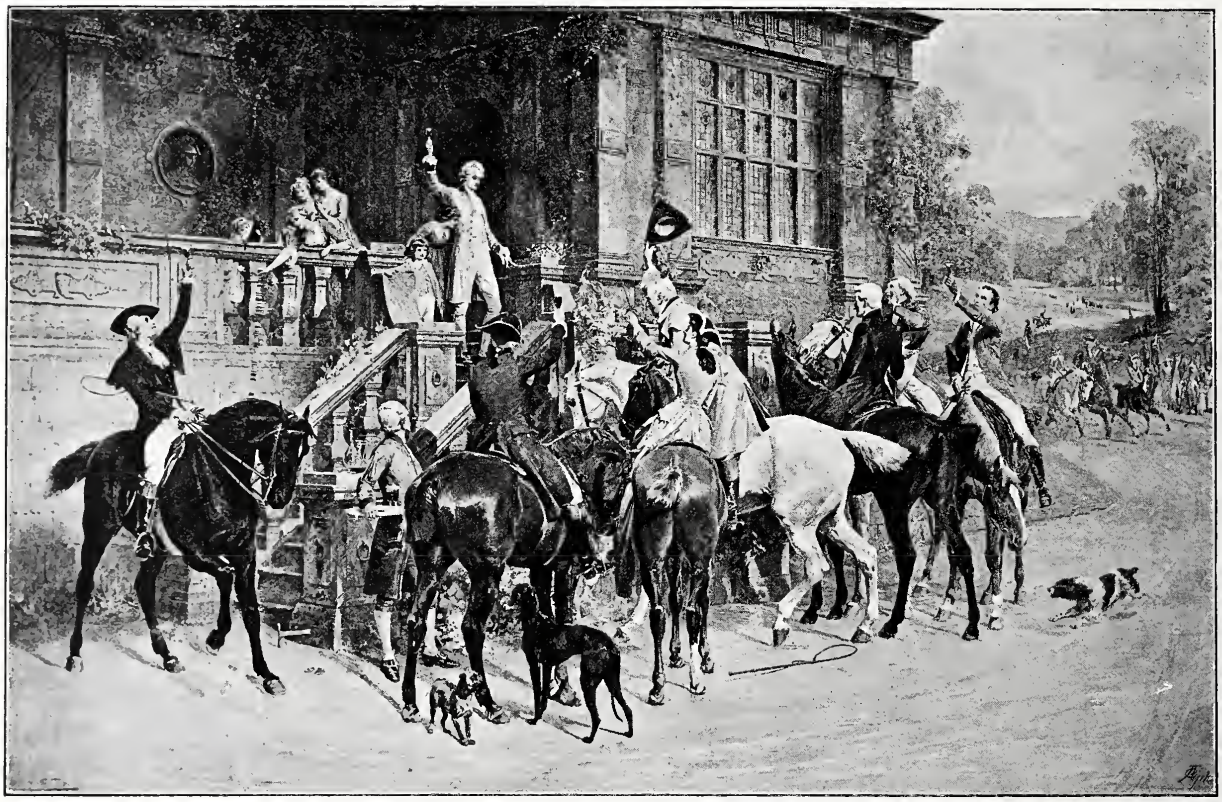

ONE-AND-TWENTY.

S. E. Waller.

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THE LASS THAT LOVES A SAILOR.

Yeend King, R.I.

LIGHT IN DARKNESS.

MARGARET I. DICKSEE.

QUEEN MARY'S FAREWELL TO SCOTLAND.

A. C. Gow, R.A.

SIR ANDREW BARCLAY WALKER, BART.

W. Q. Orchardson, R.A.

JUDAS.

F. W. W. Topham.

THE END OF THE DAY.

Fred. Hall.

LOVE IN WINTER.

G. H. Boughton, A.R.A.

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ROYAL ACADEMY PICTURES, 1891.

AUTUMN.

JAN VAN BEERS.

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THE FALLS OF TUMMEL, PERTHSHIRE.

C. E. Johnson, R.I.

"NOBLESSE OBLIGE:" TWO MORE COUPLES WANTED.

J. Haynes-Williams.

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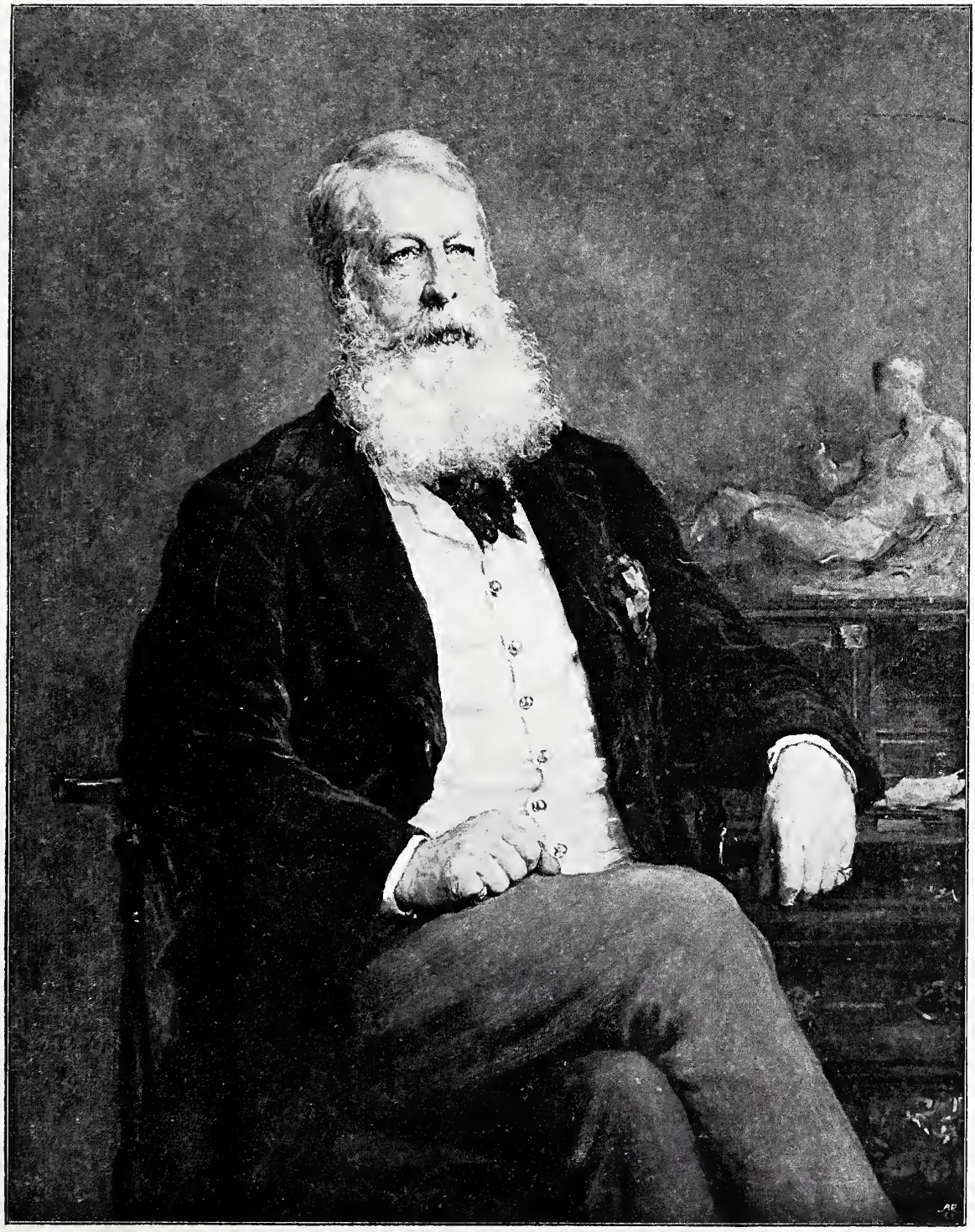
A SUMMER'S DAY IN CLEVELAND.

HEYWOOD HARDY, R.W.S.

A WRECK FROM THE SPANISH ARMADA.

"He made his ships a prey unto the sand,
That came to prey upon another's land."—*Hakluyt.*

F. WALTON, R.I.



HIS GRACE THE DUKE OF SUTHERLAND.

W. W. Ouless, R.A.

SAND-DUNES.

B. W. Leader, A.R.A.

MAKING HARNESS IN SEVILLE.

J. B. Burgess, R.A.

MASTER PHILIP STREET—BUST, MARBLE.

H. H. Armstead, R A.

LANCELOT AND ELAINE.

Sidney Paget.

IONA CROFTERS.

COLIN HUNTER, A.R.A.

AUTUMN MORNING.

(Diploma Work.)

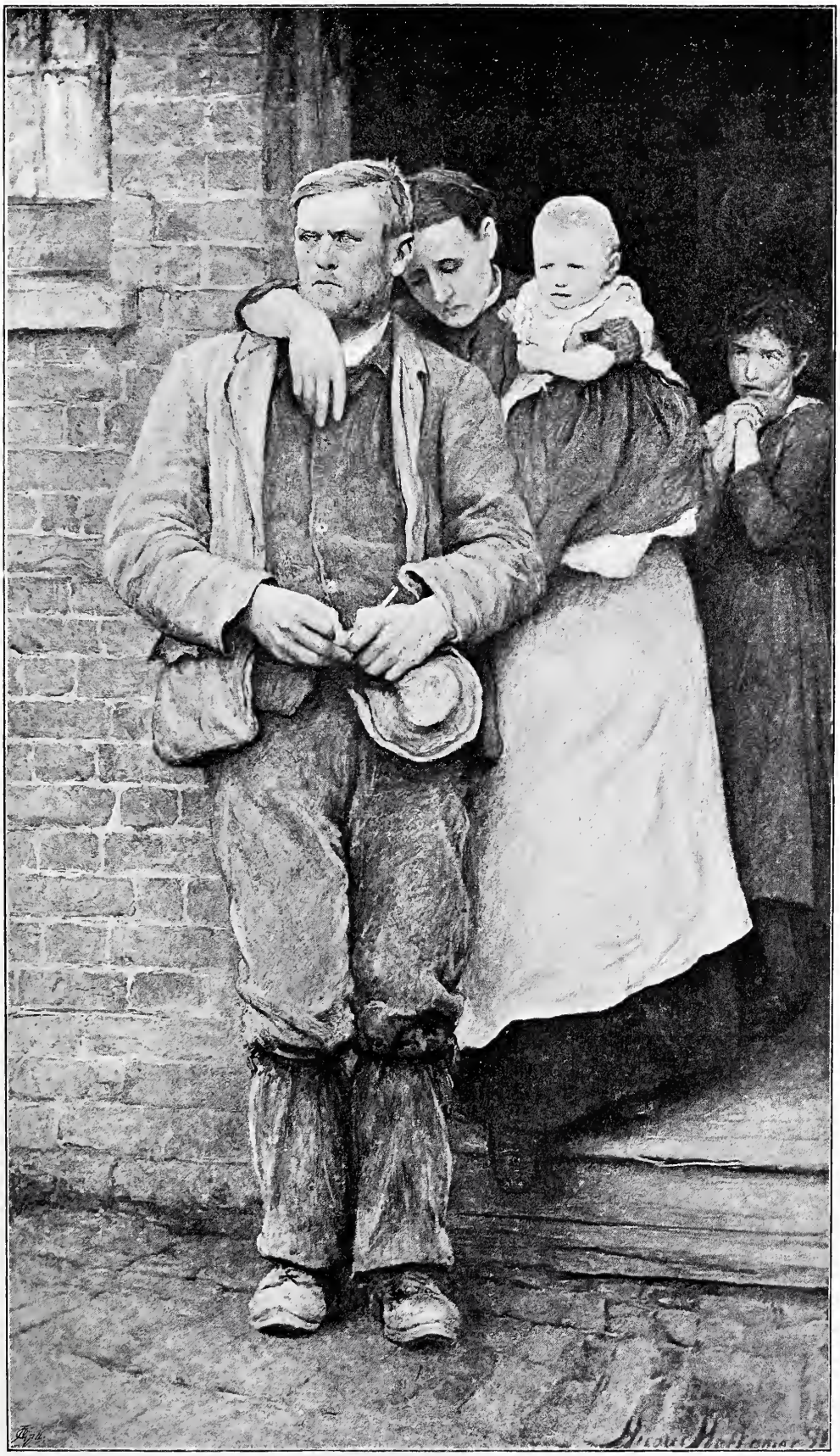
VICAT COLE, R.A.

SOLDIERS AND SAILORS—THE SALVATION ARMY, 1891.

STANHOPE A. FORBES.

MAY.

E. A. Waterlow, A.R.A.



ON STRIKE.

Professor Herkomer, R.A.

A WILLING HAND.

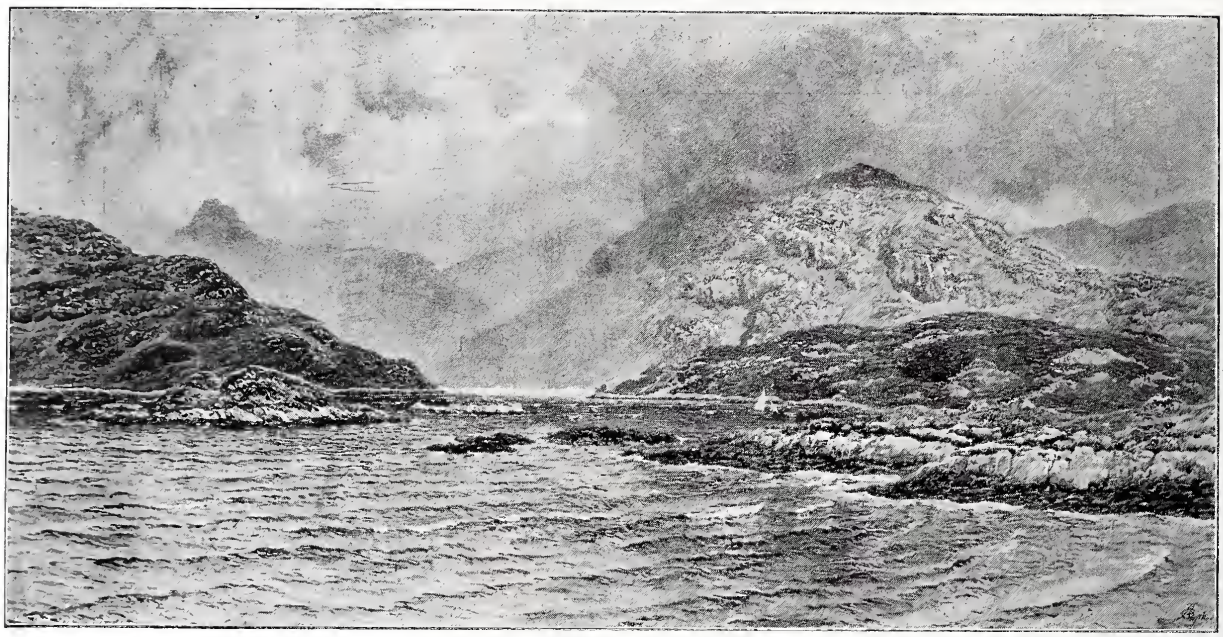
FRED. MORGAN.

JEANIE AND KOTEN, DAUGHTERS OF T. JEFFERIES, ESQ.

W. Llewellyn.

A POSY FROM THE RIALTO.

Ellen Montalba.



THE HIGHLAND SUMMER.

JOHN BRETT, A.R.A.

WHEN THE WORLD WAS YOUNG

ANNA LEA MERRITT.

H. M. STANLEY.

C. B. Birch, A.R.A.

GORSE.

"The path with laughing furse o'errun,
When bursting seed-bells crackle in the sun."

DAVID MURRAY, A.R.A.

THE MORNING OF WATERLOO: NAPOLEON'S HEADQUARTERS.

ERNEST CROFTS, A.R.A.

LOVE AT FIRST SIGHT.

MARCUS STONE, R.A.

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SAVED.

EDWIN HAYES, R.H.A.

ELVIRA, DAUGHTER OF MRS. J. W. TODD.

E. J. Gregory, A.R.A.

THE ISLES OF LOCH LOMOND.

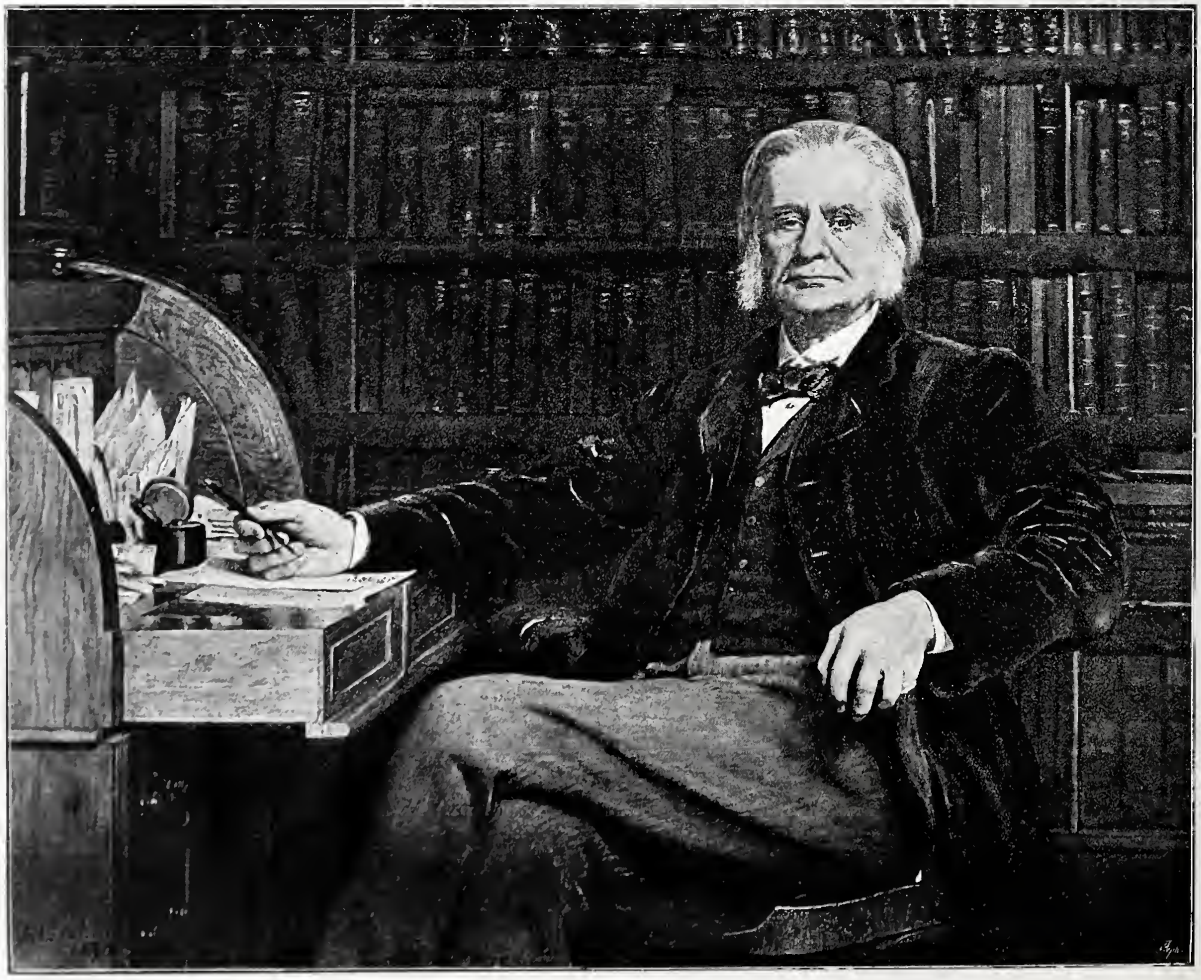
F. Goodall, R.A.

THE CRISIS.

F. Dicksee, A.R.A.

GULL ISLAND: A CONVERSAZIONE.

JOHN BRETT, A.R.A.



PROFESSOR HUXLEY.

HON. JOHN COLLIER.

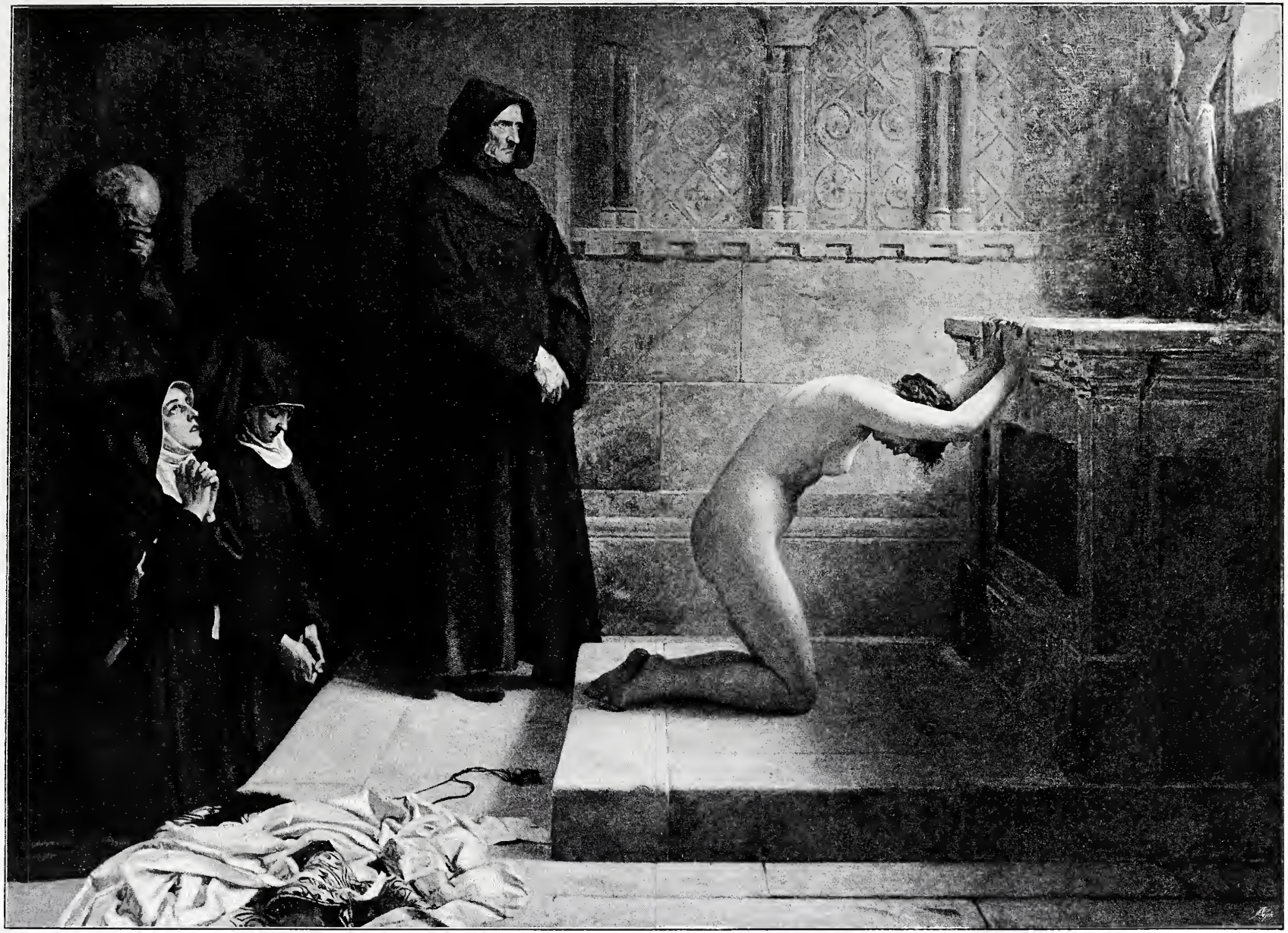
SPITHEAD, AUGUST THE 4TH, 1889.

The German Emperor and the Prince of Wales inspecting the *Teutonic*.

W. L. WYLLIE, A.R.A.

THE RHYMER'S GLEN.

DAVID FARQUHARSON, A.R.S.A.



ST. ELIZABETH OF HUNGARY'S GREAT ACT OF RENUNCIATION.

"Holy and self-sacrificing as her short life had been, after the death of her husband her piety and abnegation became more intense, till at last, on a certain Good Friday, in obedience to the imperious will of Conrad of Marburg, her spiritual guide, she went into a small chapel, accompanied by various persons, threw off all her garments, and, kneeling before the altar, solemnly renounced parents, children, friends, and the pomps, pleasures, and vanities of this world."—*See* Dietrich's "Life of St. Elizabeth of Hungary."

P. H. Calderon, R.A.

MASTER HADEN WATKINS.

T. Blake Wirgman.

A ROYAL ESCORT, VENICE, 1889.

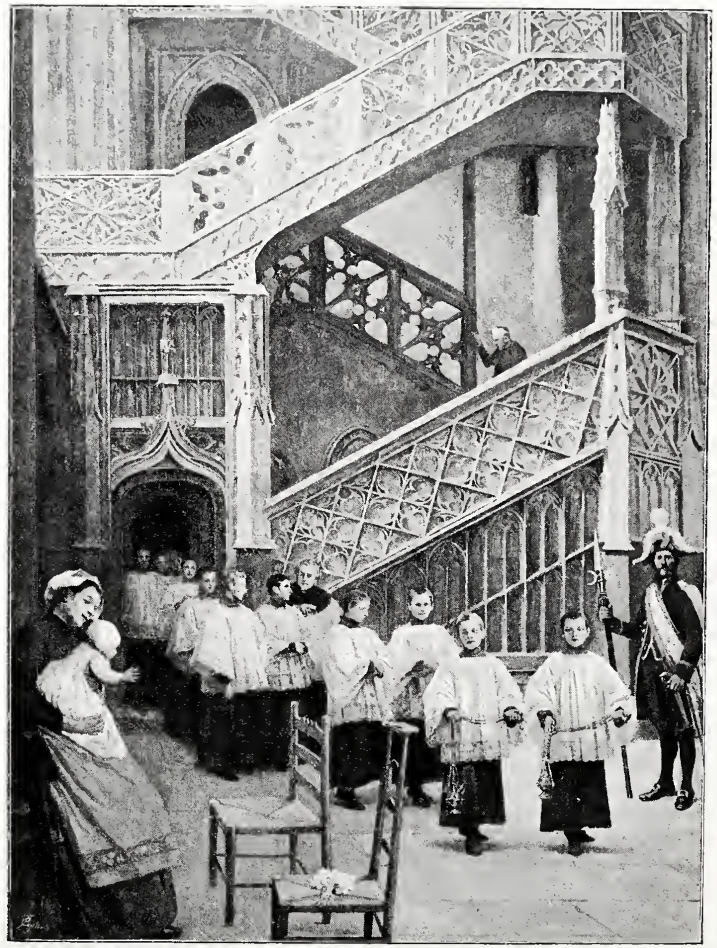
Clara Montalba, A.R.W.S.

MRS. AND MISS STOREY.

G. A. Storey, A.R.A.

THE LAW'S DELAY: BARNARD'S INN.

W. F. Yeames, R.A.

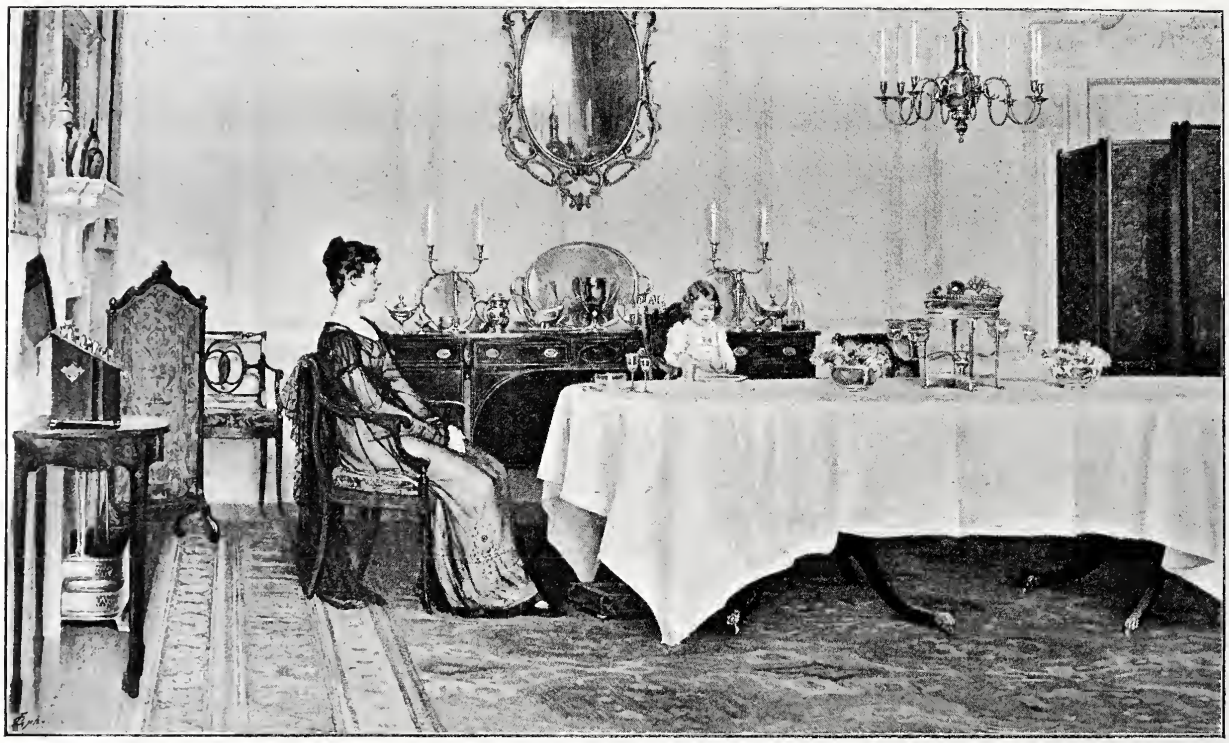


LES ENFANTS DE CHŒUR, ROUEN CATHEDRAL.

W. F. Yeames, R.A.

THE FLEECY CHARGE.

T. S. Cooper, R.A.



THE WIDOW.

F. D. Millet.

A PARLIAMENTARY CONVOY SURPRISED BY ROYALISTS.

Ernest Crofts, A.R.A.

CHRIST AND THE MAGDALENE.

ARTHUR HACKER.

"It is not linen you're wearing out, but human creatures' lives."

C. Calthrop.

SIBYLLA FATICIDA.

H. A. Pegram.

HEBE IN DISGRACE.

W. Calder Marshall, R.A.

THE TOY-SHOP.

T. B. Kennington.

SILVIA.

JOHN PETTIE, R.A.

ROYAL ACADEMY PICTURES.

PART III.

ILLUSTRATING

The Hundred and Twenty-Third Exhibition of the Royal Academy.

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART,"

1891.

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ROYAL ACADEMY PICTURES, 1891.

THE CARD DEALER.

MARY L. WALLER.

"The sweetest beggar that e'er asked for alms."—*Longfellow.*

W. P. Frith, R.A.

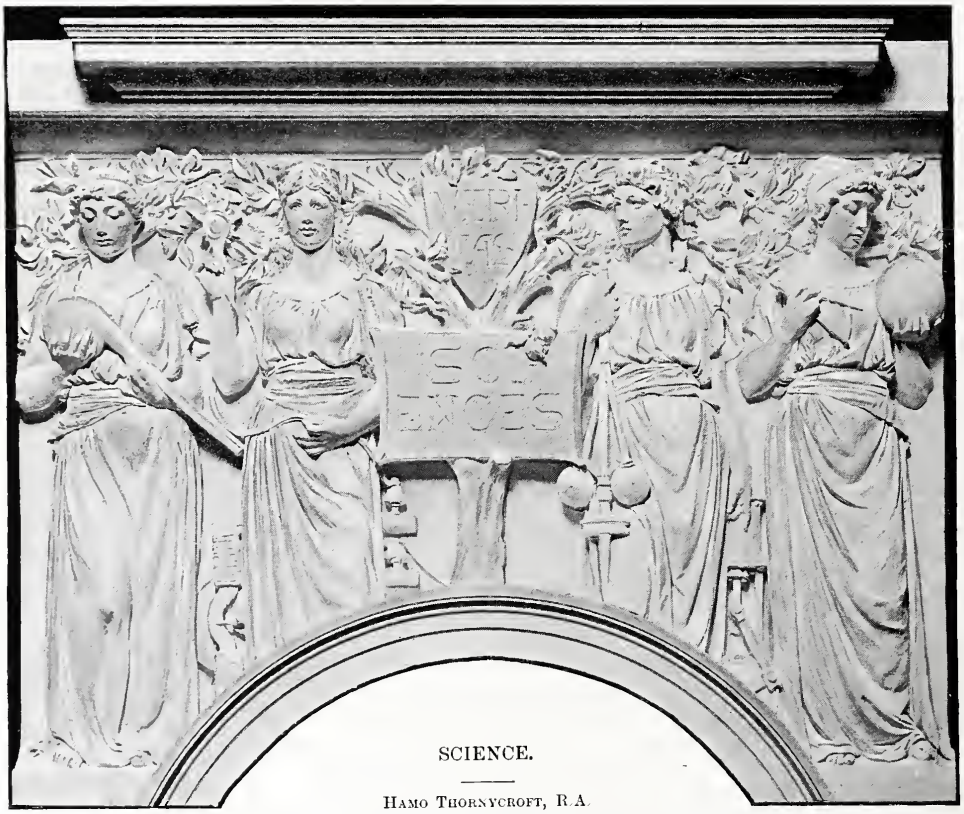
WRITING A MESSAGE TO ST. HELENA.

Marie-Louise, holding the hand of her son, the Roi de Rome, guides the pen in writing a letter to Napoleon at St. Helena, and sends along with it a lock of the child's hair.—De Montbel's "Life of the Due de Reichstadt."

Eyre Crowe, A.R.A.

STILL EVENING.

B. W. Leader, A.R.A.



SCIENCE.

HAMO THORNYCROFT, R.A.

SHARING FISH.

T. C. GOTCH.

A MODERN ST. FRANCIS.

J. B. Burgess, R.A.

THE PIBROCH.

On the eve of a clan raid the piper played the battle tune of the tribe to arouse them to vengeance.

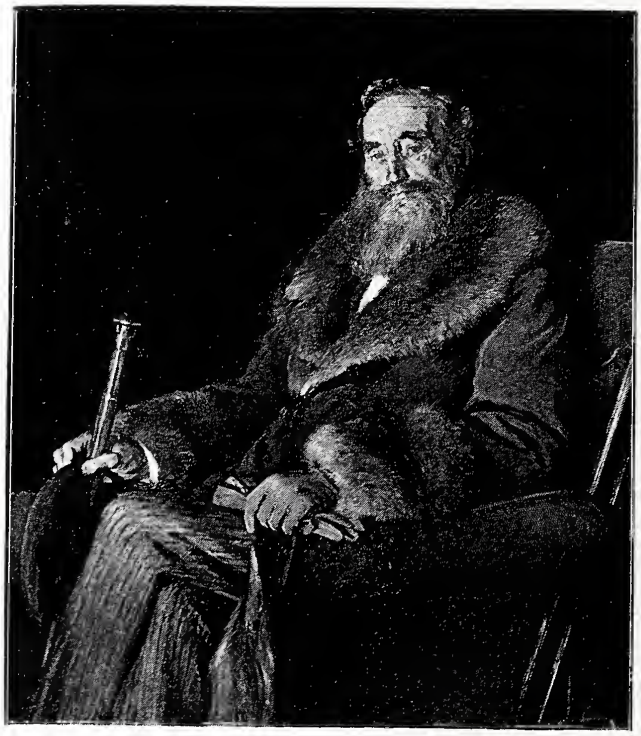
LOCKHART BOGLE.

FRUSTRATED.

WALTER HUNT.

"REEDY MERE AND SUNLIT HILLS."

ALFRED EAST, R.I.

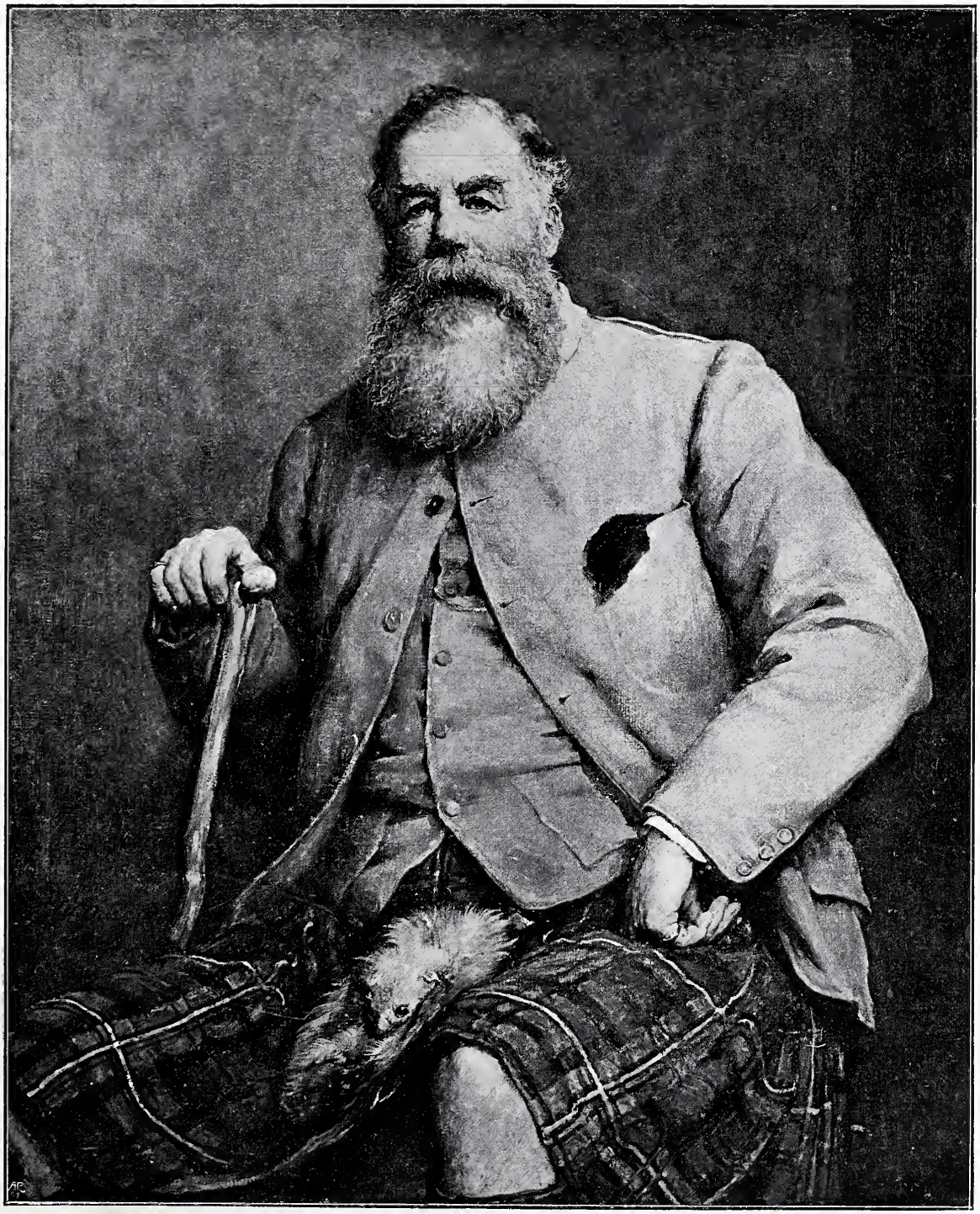


JOHN POLSON, ESQ.

W. E. Lockhart, R.S.A.

THE TROUBADOUR.

C. Sheridan Knowles.



COLONEL J. W. MALCOLM, M.P.

W. W. Ouless, R.A.

A PORTRAIT GROUP.

GEORGE CLAUSEN.

THE MOTHER.

E. E. SIMMONS.

THE EMPEROR THEOPHILUS CHOOSES HIS WIFE: A.D. 829.

"With a golden apple in his hand, he slowly walked down the line of contending beauties; his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the Emperor could only observe, that, 'in this world, women had been the cause of much evil.' 'And surely, sir,' she pertly replied, 'they have likewise been the occasion of much good.' This affectation of unseasonable wit displeased the imperial lover: he turned aside in disgust; Icasia concealed her disappointment in a convent; and the modest silence of Theodora was rewarded with the golden apple."—GIBBON.

VAL C. PRINSEP, A.R.A.

SIR CECIL CLEMENTI SMITH, K.C.M.G.

(Governor of the Straits Settlements.)

J. C. Horsley, R.A.

LUCY'S FLITTIN'.

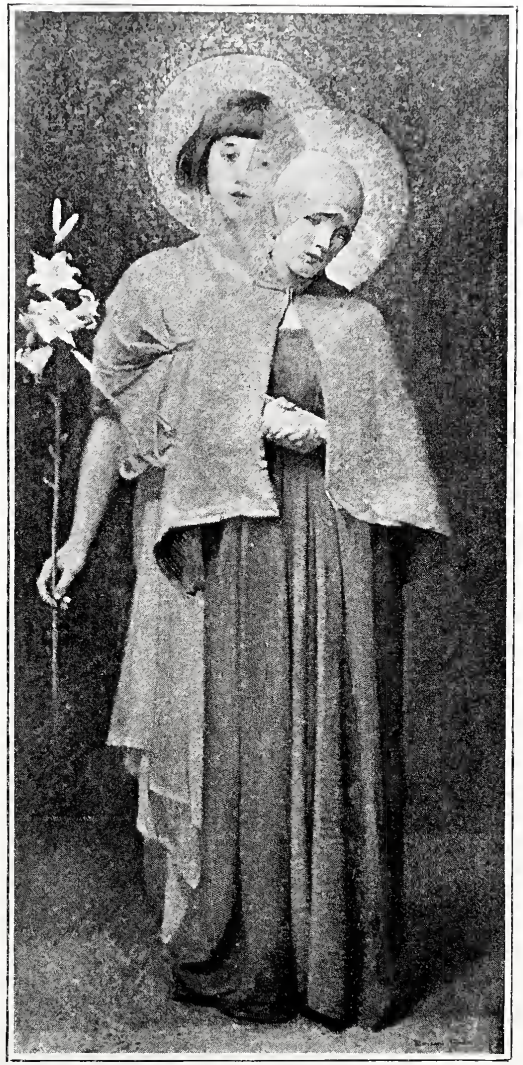
T. Faed, R.A.

PYGMALION.

W. H. Margetson.

DEAR LADY DISDAIN.

Louise Jopling.



"HAIL MARY!"

Marianne Stokes.

"For of such is the kingdom of heaven."

FRANK BRAMLEY.

RETURN OF PERSEPHONE.

Sir F. Leighton, Bart., P.R.A.

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"An altar of unsculptured stone: a thing of ages gone."

Arnold Helcké.

GLEN BIRNAM.

SIR J. E. MILLAIS, BART., R.A.

EARLY ARRIVALS.

W. H. Bartlett.

THROUGH THE WOODS.

Ernest Parton.

SAUL AND DAVID.

ERNEST NORMAND.

SUMMER.

(This design has been executed for the Royal Academy as a mural decoration in the Refreshment Room of the Exhibition Galleries.)

W. Reynolds Stephens.

PORTRAIT OF A GENTLEMAN.

Jan Van Beers.

THE LADY COLERIDGE.

H. T. Wells, R.A.

A GAME OF "OLD MAID."

ELIZABETH FORBES.

NAPOLEON'S FAREWELL TO JOSEPHINE:

"My destiny and France demand it."

LASLETT J. POTT.

THE MILLINER'S BILL.

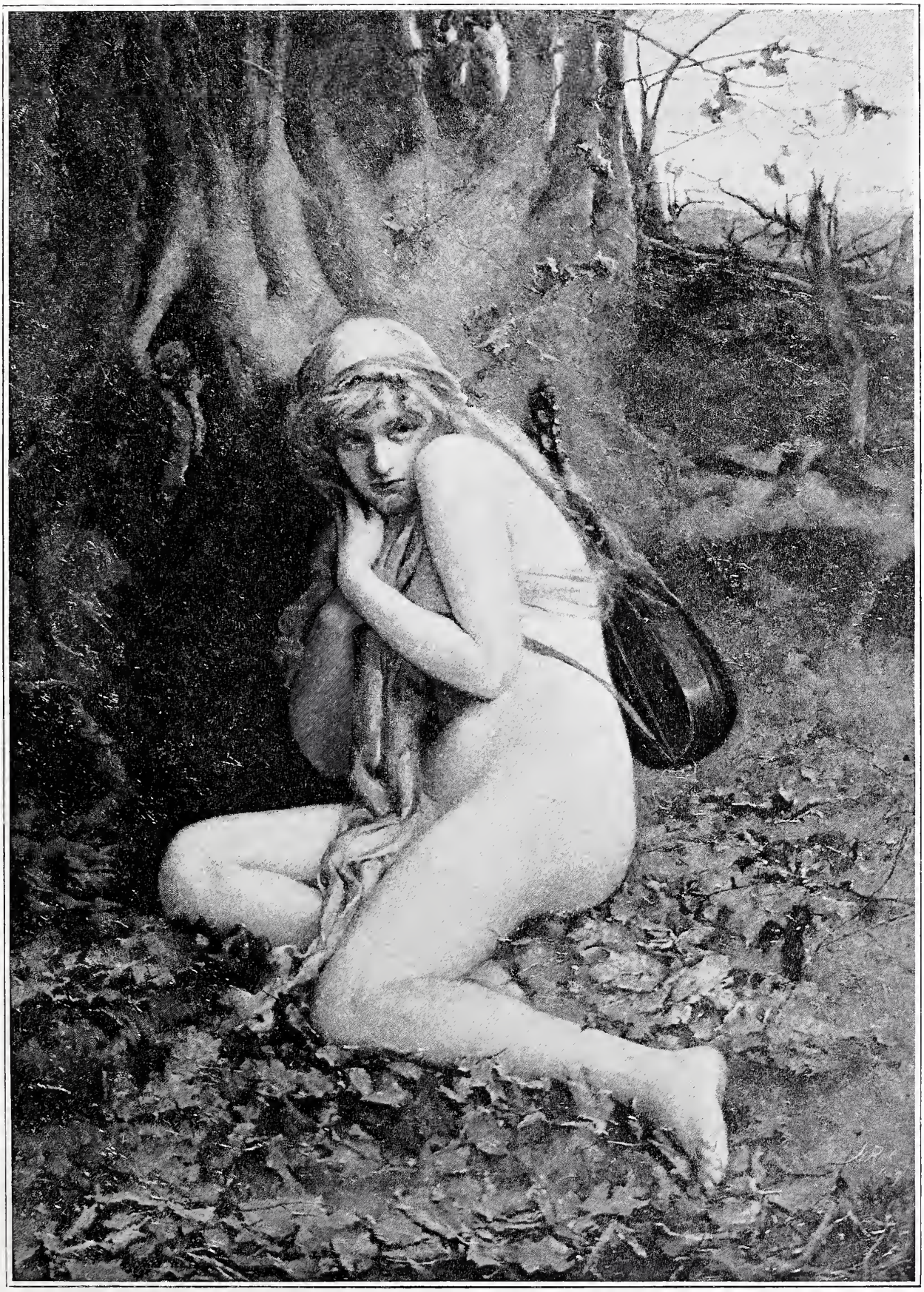
G. A. Storey, A.R.A.

A PLOUGHING MATCH, CORNWALL.

W. B. Fortescue.

AN ORDINATION OF ELDERS IN A SCOTTISH CHURCH.

J. H. Lorimer, A.R.S.A.



LA CIGALE.

"La Cigale ayant chanté
Tout l'été,
Se trouva fort dépourvue
Quand la bise fut venue."

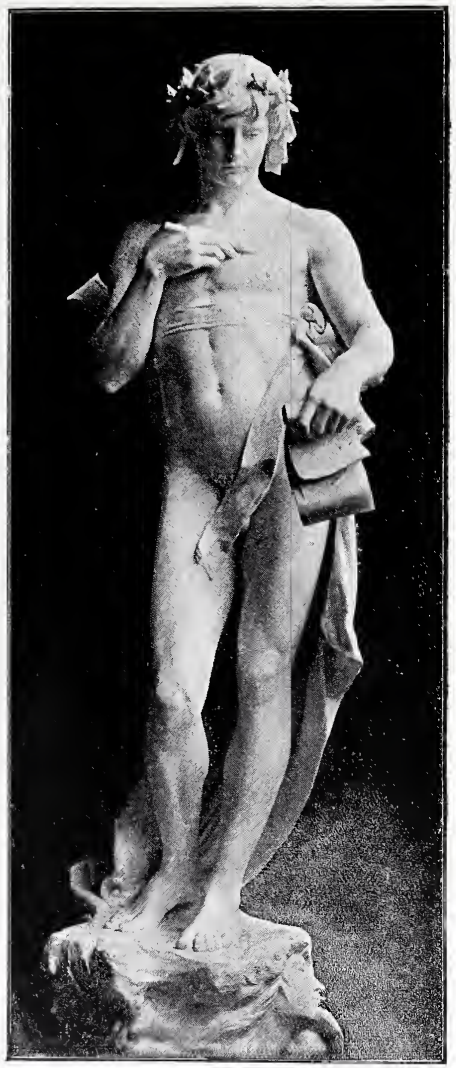
LAFONTAINE, "La Cigale et la Fourmi."

HENRIETTA RAE.

THE MOUNTAIN OF THE WINDS.

"There is a mountain in Arcadia, in a vast plain, where the four winds prepare to take breath for their courses on the earth, whence force shall resound on force, and softness be answered by softness."—Greek Oracle.

FRANK DICKSEE, A.R.A.



THE GENIUS OF POETRY.

T. Brock, R.A.

THE LADY GWENDOLEN RAMSDEN.

T. Brock, R.A.

SONG.

T. Brock, R.A.

THROUGH THE MORNING MIST.

ADRIAN STOKES.

A WINTER'S NIGHT.

NIELS M. LUND.

THE PAINTER'S CHILDREN.

P. R. Morris, A.R.A.

CONSULTING THE WITCH.

F. Roe.

LOVE'S TOKEN.

E. Roscoe Mullins.

MISS HESTER ARMSTEAD.

H. H. Armstead, R.A.

VICTIMS.

A. J. Elsley.

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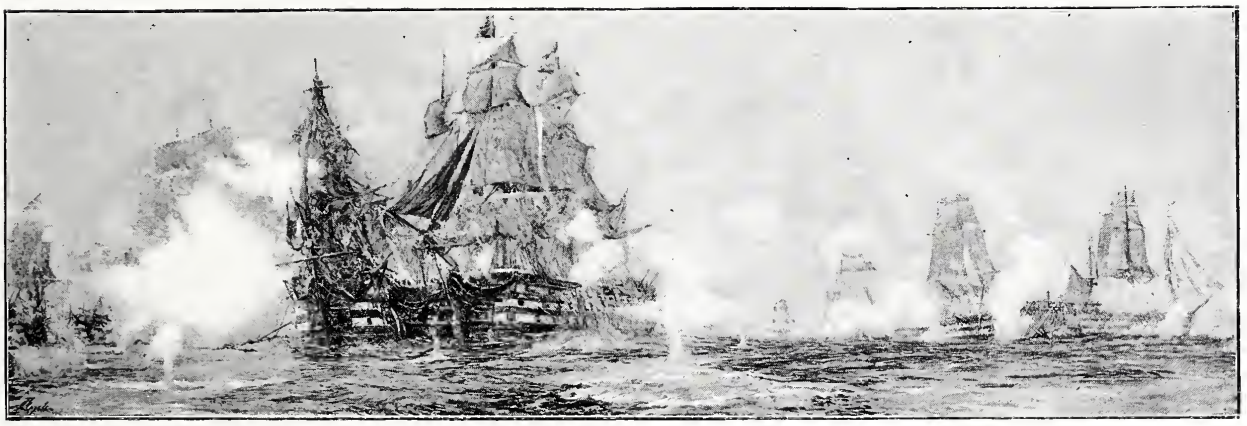
THE VIOLINIST.

JOHN PETTIE, R.A.



THE BATTLE OF TRAFALGAR.

W. L. Wyllie, A.R.A.

EPILOGUE.

FOR the fourth time the Editors of "Royal Academy Pictures" have the pleasure to place before the readers of The Magazine of Art a pictorial record of the current exhibition of the Royal Academy, in a manner far more complete, and in a form more concise and convenient, than is possible in the pages of the serial itself. They feel justified in claiming that it is a true reflection of the best works on the Academy walls, despite the fact that the pictures of a few artists have for one reason or another been omitted.

The general verdict on the Academy, taken as a whole, must be a favourable one; consideration of outside influences being taken into account, and indulgence for exceptional disadvantages, of a meteorological nature, being made. The exhibition is well up to the average—which under more propitious circumstances would certainly have risen considerably higher. To this satisfactory end not a few artists have contributed. By the President, Sir Frederick Leighton, are two of the most admirable and accomplished designs, "Perseus and Andromeda" and "The Return of Persephone," which have ever come from his brush. Mr. Fildes's picture of "The Doctor," though chiefly interesting to the public for its subject, is one which appeals equally to the artist through its fine painter-like qualities. Mr. Waterhouse has produced a work of the first rank—as modern pictures go—in his brilliant "Ulysses," and Mr. Orchardson has surpassed himself in his portrait of Sir Andrew Walker. Mr. Swan's "African Panthers," Mr. Sargent's Spanish dancer "La Carmencita"—instinct with life—M. Jan Van Beers' wonderfully powerful "Portrait of a Gentleman" and "Autumn," Sir Everett Millais' "Lingering Autumn" and "Mrs. Joseph Chamberlain," Mr. Alma-Tadema's "Earthly Paradise," Mr. Watts's "Lady Catherine Thynne," Mr. Henry Moore's "L'Etac de Sercq"—these are some of those canvases which give distinction to the collection, and proclaim themselves "pictures of the year." Mr. S. J. Solomon's "Judgment of Paris," in which the nude is treated with remarkable refinement, is a great advance upon the work of the previous year; while Mr. Frank Bramley, Mr. Arthur Hacker, Mr. Alfred East, Mr. and Mrs. Adrian Stokes, Mr. Stanhope

Forbes, Mr. Maurice Greiffenhagen, Mr. Clausen, and Mr. Inglis are among the younger men who, to judge by their present exhibits, are destined to carry on the traditions now sustained by the members of the Royal Academy.

What these have done it is unnecessary, as it is impossible, for us here in this short *envoi* to describe. Examples of the best of their work are before the reader of this volume to enjoy and, as far as in him lies, to judge and appreciate. What is our opinion of individual works may be found by him who cares to read it in the May and June numbers of The Magazine of Art. For the rest, we would here record our belief that the tendency of English art, as shown in Burlington House, is healthier than ever. There is less hankering after strange gods of art, and wholesome signs of return to what may be called "unfettered orthodoxy." Eccentricity for its own sake is less than ever cultivated; mere cleverness and novelty are no longer the end and aim of men worthy of higher things. Sobriety is once more the rule rather than the exception; but it is a conventionalism—as its adversaries stigmatise it—which is full-blooded, and not effete as was the art of 1830. It indicates, we take it, the swing of the pendulum from the bastard Gallicism of a decade since; the return of the artist-prodigals to a more sincere course—though, perhaps, in justice it should be said, to one hardly less earnest.

The Editors.

OLD SEA-DOGS.

W. H. Y. Titcomb.

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